

# ANIMATION

# WORLD

April 1997

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## MAGAZINE

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Vol. 2 No. 1

### Music, Sound & Animation

**Andrea Martignoni on  
Pierre Hébert's  
La Plante humaine**

**William Moritz on  
The Dream of  
Color Music**

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# EDITOR'S NOTEBOOK

by Harvey Deneroff

## A Word on Music and Animation

Manny Davis, the former Terrytoons director, told me that the introduction of color to cartoons in the 1930s seemed very natural to him, something that wasn't necessarily the case with live-action films. The same might also be said about sound and animated films. With few exceptions, early sound films paled in comparison to the silent movies that went before them and whose glory days these talkies seemed to so cruelly eclipse.

Animated movies, however, were not hampered by the cumbersome restrictions the new technology imposed on their live-action brethren. (Limitations that were delightfully spoofed in the Stanley Donen-Gene Kelly musical, *Singin' in the Rain*.) Instead of being hampered by soundtracks, animated cartoons were suddenly liberated, kicking off a period of experimentation and innovation the likes of which had never been seen before.

Ub Iwerks, at an awards dinner in his honor in the 1960s, spoke fondly of the magic moment when he and colleagues on *Steamboat Willie* first married sound with picture. Several crew members gathered behind the translucent screen (probably a sheet) to play music, while the rest of the crew watched. Then the "band" switched places with some of those out front and the scene



was run once again so everyone could experience it.

This sort of infectious energy was unleashed in animation studios almost across the boards during the early sound period. Thus, when the people at Disney saw the way Fleischer Studios had married Rossini's *William Tell Overture* to a tornado in *Tree Saps*, they turned the music around and one upped Fleischer with a musical tornado of their own in *The Band Concert*. In all, animated cartoons seemed to gain an rhythmic coherence and energy from sound that previously seemed lacking.

It was also during this period, as Daniel Goldmark and J.B. Kaufman point out elsewhere, that the Hollywood majors often used their captive cartoon studios as vehicles to promote songs featured in their live-action films and published by their music divisions. With the success of Disney's *Snow White and the Seven Dwarfs*, the musical became the de facto ani-

ated feature film genre in the minds of industry executives and public alike. This bias was reinforced in recent years with Disney's *The Little Mermaid*, which had many stage and music critics hailing it for resuscitating the moribund Broadway musical.

The association of animated features with musicals, however, has also been an albatross around the neck of filmmakers, who have hardly dare to make an animated feature without the requisite song and dance numbers. Happily, there have been some signs of change of late, given the success of *Toy Story*, *Space Jam* and *Beavis and Butt-head Do America*, which are basically straight comedies.

If this trends holds, then perhaps we can start looking at music in animation in the same sense as Norman Roger, who has said that he does not so much consider himself a composer, but as someone who designs soundtracks. In this sense, we can look at music in its proper context, rather than a series of set pieces, where everybody bursts into song. If so, we can delight in the driving rhythms of Roger's marvelous score for Frédéric Back's *Crac!*, the voice artistry of Mel Blanc in a Warner Bros. cartoon, and the minimalist soundtrack of a Paul Driessen film, and perhaps not be afraid to call it all music.



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## Harry Love

*"Harry Love was the last of the pioneers, in at the very start of the industry. He was knowledgeable in all areas—productions, animation, storyboard and story. When a project was assigned to Harry Love you knew it was going to be done. Those that really knew him will miss him."*

—Joe Barbera

Harry Love, despite his longevity (having started in animation some 70 years ago at Charles Mintz in New York), was not an animator who was known for the films and TV shows he worked on. Rather, he seemed to be someone who was known for the friendships and support he gave to his fellow artists. His friend and fellow producer-director George Singer noted that, "Harry was always behind the scenes; he was never really recognized as one of the big talents, but he was responsible for bringing up a lot of artists, animators, and writers." In this regard, he taught the writing segment of the evening classes Hanna-Barbera conducted for four or five years, from which, as Singer noted "came quite a few writers."

Part of his support he gave others were a series of short "Animation Profiles" he started to write in 1984 for *Graffiti*, ASIFA-Hollywood's magazine which I was then editing. It was not something assigned to him, rather it was something he wanted to do. He told me that his pieces, while not exactly great, were about people who should be better known. Admittedly, I was not at first very excited about his writing, but looking back today, these pieces remain remarkably fresh and infor-

mative. In fact, he very much reflected what his friend and sometime boss, Joe Barbera said about his professionalism.

Voice actor June Foray's recalls that she used to get Christmas cards from Harry long before she ever met him, or even knew who he was. She recalls that she "asked my husband, who was a screenwriter, 'Do you know who Harry Love is?' He said, 'No, I never heard of him.'" When I finally did meet him at DePatie Freleng, where he was a producer, I said, "How come you wrote to me all the time? And in his New York accent, he said, 'Because I thought you were beautiful.' And after my husband died, he called me and we became first friends after that."

A confirmed bachelor, he befriended many new talents, including people like Phil Roman, owner of Film Roman, who fondly remembers partying with Harry before he got married. Singer told me of his habit of drawing cartoon characters on the napkins and tablecloths of some of the better known restaurants around town. He recalled that Harry "was always drawing some of the Bugs Bunny character, which was one of his favorites, and passing it out to customers in a restaurant." Foray also noted that "the maitre d's and the waiters were just thrilled. And every time he came in, they'd ask him for another one. They said, 'Well, we've got it framed. It's on the wall.'"

All of us in or near animation should only be so joyful.



# Letters to the Editor



## The Thief and the Cobbler

Having read the review of *The Thief and the Cobbler* by Alex Williams and your own editorial on the matter [in the March 1997 issue of *Animation World Magazine*], I thought you ought to read [the] article by Mike Dobbs [in] *Animato* magazine ["An Arabian Knight-mare," that appeared in the issue #35, summer 1996, and which was posted by Dobbs on the rec.arts.animation user group]. Mr. Dobbs had interviewed Fred Calvert, so in a sense the article is "Calvert's side of the story." In it a good and believable case is made that Mr. Calvert was indeed sensitive to the beauty of the original work of Richard Williams, and did much to keep Williams' work in the film, and still make a coherent and watchable story out of it. Of special interest (and the most significant evidence in Calvert's defense) is the Australian release of the film as *The Princess and the Cobbler* in 1993 (two years before *Arabian Knight*), which was Calvert's final cut, and is guilty of none of the new voice-overs (Broderick, Winters, et al), and has a good amount of Williams' sequences that were cut by Miramax for the US release, including "outtakes" during the end credits. This Australian release can be found on video down under. And it serves to my mind as proof that Calvert gave an honest effort in the matter, given the extremely wretched situation all around, and it paints Miramax as the real Evil Committee in the whole fiasco.

Well, read the article. This chapter of the feature animation story certainly deserves a book, if not the dream laserdisc set you yearn for in your editorial.

—Peter Merryman  
Los Angeles

*The writer is an MFA student at the UCLA Animation Workshop and a self-described Richard Williams fiend.*

**Editor's Note:** While it may somewhat awkward to respond to Merryman's letter without also reprinting Michael Dobbs' article, his letter does bring up issues which do need to be discussed.

## Alex Williams' reply:

In reply to the letter from the reader offering what might be regarded as Fred Calvert's side of the sad demise of *The Thief and The Cobbler*, there are a number of factual inaccuracies which should be addressed. In fairness to Fred Calvert, Mike Dobbs article is not an interview as such, and therefore cannot be taken as a verbatim report of Calvert's plea in mitigation. However, to suggest that he took on *The Thief* "somewhat under protest" (Calvert's words, apparently) or that he tried to avoid the task, is misleading at best. It is very easy to avoid such projects—one simply has to say "no."

My recollection of Fred Calvert's visits is that he was only too keen to take on the completion of the film. I clearly recall my father's astonished reaction when Calvert suggested, having been shown the painstaking and beautiful camerawork executed by the gifted John Leatherbarrow, that the film should be shot in Korea to save money. As we now know, Calvert was not only to shoot much of *The Thief* in Korea, but also to send

large sections to be animated there. Such insensitivity to the quality of the film he was to inherit is the hallmark of his work.

He is quoted as saying that “we tried to use as much of [Williams’] footage as possible . . . we hated to see all of this beautiful animation hit the cutting room floor, but that was the only way we could make a story out of it” The suggestion that *The Thief* lacked a compelling story is a common one, and is hard to argue against as it has become almost received wisdom. Anyone who has the good fortune to see the original director’s cut will find an excellent story, uncluttered with pointless songs or unnecessary voice-overs. Where is it written that animated films must have songs? Perhaps we are all so unconsciously conditioned by the success of the Disney formula that we can imagine no other way.

It might be argued that Williams’ cut required editing (it was certainly too long in parts), but it cannot be argued that what was done to it by Fred Calvert or Miramax in any way improved or assisted the story. Mike Dobbs suggests that the songs were “commercial decisions,” but the film made barely \$300,000 at the box office. The butchering of *The Thief* was the most uncommercial decision that Calvert, Completion Bond Co.(CBC) or Miramax could have taken. It was a process of alchemy that turned pure gold into garbage. I have never worked on a project before or since in which the artists were more convinced that what we had on our hands would be, if properly marketed, a commercial and artistic success.

Calvert suggests that what he produced was a “releasable” picture, and blames Miramax for the disaster of *The Princess and The Cobbler*. He chooses his words wisely. “Releasable” it may have been, better than *Princess* . . . it undoubtedly was. But a good film, even a modest film, it was not. Calvert’s release, songs and all, was vulgar and mediocre.

In any event, by taking on *The Thief* himself and convincing CBC that he could do justice to the movie, Calvert set in motion events which were to destroy the project. For that he must take responsibility and ultimately, blame. That said, there were plainly other villains. Jake Eberts, the producer whose weight in Hollywood set *The Thief* in motion, abandoned the project when Warners became jumpy. Betty Smith of CBC played a major role in removing what was left of Williams’ cut. Calvert was thus in many ways a small player in a larger pool of sharks, who was unable to keep control of what he had inherited.

—Alex Williams

### Harvey Deneroff’s Reply:

I am delighted that additional footage from director’s cut *The Thief and the Cobbler* exists in Fred Calvert’s version, *The Princess and the Cobbler*. But I doubt if this is the version I would want see released on laserdisc (or elsewhere) over seeing the director’s cut. In addition, I quite willing to admit that Calvert may not have been responsible for many of the changes made for the American market. However, like Alex Williams, Calvert’s story, as reported by Dobbs, seems to lack credibility on several points.

For instance, I must heartily concur with Alex Williams that there really was nothing wrong with the film’s story in the first place. Perhaps what annoyed Calvert was the extensive use of pantomime rather than songs to advance the plot. (In the article, Dobbs states that “Of the footage Williams completed, Calvert was only able to use about 50 percent of it, because of the repetitive nature of the scenes.” Gosh, if only more animation were so repetitive!) However, the musical numbers added by Calvert were obviously done in haste and are, at best, ineffectual and intrusive.

Another point that Dobbs fails to mention (or Calvert failed to tell him) was the role of Sue Shakespeare, of Creative Capers Entertainment (for more on her and her company, see my article, “Visioneering: Interactive Animation at Creative Capers” in the December 1996 issue of AWM). Shakespeare, who had been involved with previous “rescue efforts” on *The Chipmunk Adventure* and *Rover Dangerfield*, was, she states, brought in by Calvert as a consultant and diagnosed the severity of the problem faced by the film. She then made a

proposal for allowing Williams to finish the film, under her supervision; she too felt there were story problems, and suggested that Terry Gilliam be brought in to work them out with Williams. (She says that Williams agreed to her proposal.) However, her bid was rejected by Completion Bond in favor of a cheaper one by Calvert!

If indeed Williams did express a willingness to work with Shakespeare in finishing *The Thief and the Cobbler*, then whatever claims Calvert makes about being the film's saviour have even less credibility.

Yes, the story of *The Thief and the Cobbler* certainly deserves a book, but like many others, I wish it had a different ending.

### Children's Workshops

I wanted to write a note saying that my students enjoyed the articles in the March issue (not just the one by their teacher). Learning about animation projects being done by children in other parts of the world was an inspiration to them. I, myself, enjoyed learning about other animation teachers and independent animators who have taught. I also wanted to extend an invitation to students, animators and teachers to contact me in regards to teaching animation or media literacy.

Sincerely,

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### Errata

In the February 1997 issue, there were some regrettable typographical errors in John A. Lents article, "Shin Dong Hun, An Old Warrior in Korean Animation" which need to be noted. As Lent points out, "the textual mentions of Mr. Shin are incorrect. You have him as Shin Dong Mun. There is an animator by that name, but the individual I wrote about is *Shin Dong Hun*. It is incorrect throughout the text.

"Also, his important work was *Hong Gil Dong*, not *Mong-Gil Dang*."

We apologize for the error, which will be correcting.

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# The Ink and Paint of Music



by Amin Bhatia

**A**t 6:45 am on a weekday morning the routine begins: Open all doors, turn on the office computers, server, and the printer. Turn on the power bars for digital audio, samplers, and MIDI and boot up. Check the Power Mac and confirm no backup problems the night before.

Coffee: decaf with one package of Sweet and Lo. Your treat for this morning: A Sausage McMuffin you picked up on the way over. Savor each bite as you load up the second Mac in the MIDI room with spotting notes. Four computers, two racks, four digital samplers, a printer and voice mail are standing by. Review the worklist database and decide which music cues to do today. Close the door and start. You have at least two hours before any other staff come in so get creative. Don't come out for a break until 2:00 pm. Don't go home till 9:00.

The above scenario, while particular to my studio, is typical of an electronic composer in the middle of a network animation series. Just as with the animator whose ink and paint tools have become digital tablets and SGI stations, the musicians tools have changed from pencil and scorepaper, stopwatch and a roomful of musicians, to digital audio and MIDI workstations, and racks full of synthesizer and audio sampler modules.



Amin Bhatia.

---

**The musician's tools have changed from pencil and scorepaper, stopwatch and a roomful of musicians, to digital audio and MIDI workstations, and racks full of synthesizer and audio sampler modules.**

---

## Disciplines and Deadlines

Nevertheless the discipline and deadlines are still the same. Even in the cases where real musicians will be brought in for the final recording, a film composer must still use his tools and techniques to perform the arduous task of enhancing a group of images (in a very short amount of time) with an underscore that, at its best, becomes an unconscious part of the whole. This is the

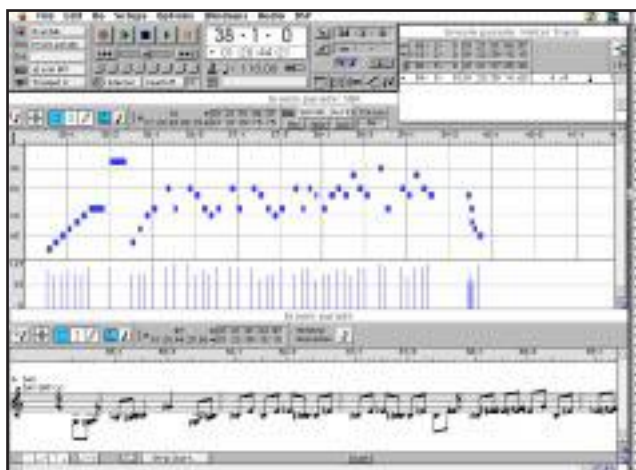
fun and the nightmare that is film scoring.

On a live-action project, the dialogue and the sound effects are reality. Sound effects are especially complex with location audio, ambiences and foley (. . .the added footsteps, grunts, groans and body movements). Music must carefully play outside this and be the emotional reaction of the scene, rarely leading the story or accenting a visual moment.

This is not so in animation. Because there is no location audio or reality to simulate, music has been granted the license to lead the action and provide the extra energy and motion in the audio track, to make up for the missing detail in sound. This philosophy hasn't changed, from the black and white days of *Steamboat Willie* to the cyberworld of *Reboot*. The bottom line for the composer is: You can get away with a lot more in animation!

Anything ever written about music for animation inevitably pays homage to Carl Stalling, and as much as I tried to, I couldn't avoid it here. Most noted for his scores for the classic Warner Bros. cartoons in the 40s and 50s, Carl defined the all too well known musical style of playing every visual gag with a musical sound effect. Whether it be a group of plucked violins tiptoeing across the screen in perfect sync, or the surprise "oh-no" orchestral phras-





## The Process

The process of initial writing is a slow and laborious process. It begins with meetings and spotting sessions with the producers, who determine the overall style of the music, be it orchestral, rock, ethnic, country . . . (On a recent project, I asked the

producer will just have to sweat it out with each other until it sounds right to both of you. I'm fortunate in that Nelvanas producers and editors are a good bunch of people . . . One does not always get so lucky.

Once the style and themes are shaping up, the actual writing of music to picture begins. In live action, one waits until the picture is "locked" and there are no more edits in show timing. In animation, the

picture is usually the last thing to show up! In my work with Nelvana, I start by reading storyboards and listening to a prerecorded dialogue track that has beeps to tell me where in the storyboard I am. From this, I can time out my scenes and orga-

Screen shot from Studio Vision, a MIDI Digital Audio sequencing program by Opcode Systems.

es that preceded every exploding Acme device, Carl and his peers created a set of musical rules that have shown up on every single animated project since then.

**This business is about teamwork and relationships, and you and the producer will just have to sweat it out with each other until it sounds right to both of you.**

Why Carl? And why always Carl? I've seen cases where producers of a new series (especially a computer generated one) will plan for an audio track that uses sound effects and underscore in a conventional live-action approach. Yet, when the show is previewed, the inevitable request comes through to "make the music busier". . . "play the gags". . . "it's missing something". . . All this is Carl's fault!

producers about style and the answer was simply, "Yes, we want style.") From these meetings, one runs back to the hovel of a MIDI studio and experiments with themes, variations, ideas and anything that strikes a fancy. These works of Wagnerian art are then eagerly played back to the producers, who respond with, "Oh . . . thats. . . well, its . . . interesting . . . hmmm. . . No, thats not quite right . . . I can't quite tell you what I want, but I'll know when I hear it."

Like any creative art, there are semantic frustrations when a composer and producer must work together, each using a totally different vocabulary. It doesn't matter how cool your MIDI studio is, or your résumé, or musical background. Those are already a given. But this business is about teamwork and relationships, and you and the

nize my computer metronome track to block out the beats and bars of music I have to write to. The picture itself is being rendered and colored in another department across town, or sometimes overseas. I don't get to check my work against picture until two days before the final mix of music dialogue and sound effects.

Thankfully, I don't do this alone. (Those glossy ads of one person sitting in a room spouting music from his or her electrified fingers are absolute crap!)

I work with Magnetic Music, which is a music production/editing/supervision company run by David Greene. The Magnetic crew supervise the meetings, and organize spotting notes that give me a breakdown of the action right down to the hour minute second and frame. They also produce the music, and are my objective ears when

after working on a two minute piece for eight hours, I can't hear it anymore. It's wonderful because I actually rent my studio space from them for my MIDI workstation. We bring each other a lot of work and they're always down the hall when I need them. The relationship is well worth the added expense and much better than a second bedroom studio in my opinion.

## Examples

The following audio examples give you an idea of the writing stages. Care has been taken to process these so they sound the least offensive in eight bit mono (ugh!!), and I look forward to the day when you can download a Quick Time movie of this without dying from graybar fatigue on the World Wide Wait!

**Yes, it's fun, but just as a word processor cannot write for you, a sequencer cannot compose for you. You've still got to know your stuff.**

The scene is from Nelvana's *Tales from the Cryptkeeper*, episode 14, entitled *Game Over*. Our hero, that snickering punster the Cryptkeeper, is trying to get some peace and quiet while his two enemies, the Vaultkeeper and the Old Witch, are trying to steal the show from him. The Vaultkeeper has hijacked his cab and the witch is following behind on her broom. (Listen for a musical quote from *The Sorcerer's Apprentice* for the broom. This job has its perks.)

The first audio example is a skeleton sketch (no pun intended!). Just as an animator will first do a line drawing or pencil sketch to determine speed and pace before filling things out, I use only one or two synthesizers to flesh out the actual



Nelvana's *Tales From the Cryptkeeper*.

melody and make sure it works to the picture timings. Working with a MIDI sequencer is akin to a word processor. You can juggle notes and tempo about, just like words and fonts, and never commit to anything till you finally "print" it to tape. Yes, it's fun, but just as a word processor cannot write for you, a sequencer cannot compose for you. You've still got to know your stuff.

### Audio Clip 1: Skeleton Sketch

The analogies between animation and music making are many. Both require imagination preplanning, and perspiration! Once the skeleton sketch is done it's hours of adding in all the other instruments: woodwinds, strings, brass and percussion.

A note to potential MIDI composers who expect to play a keyboard patch called "Orchestra." Forget it. In animation, you can't copy and paste a water texture. You have to paint it, one wave at a time. It's the same with music. The only way to sound like an orchestra is to build up each part one note at a time!

### Audio Clip 2: Finished Music

After I've finished writing, I entrust the staff at Magnetic to do

the final mix of all the various audio tracks (never mix your own music), which can have as many as 40 different synthesizer sources. Nelvana's producers are present during this and, if all goes well, we tell jokes and drink coffee during the mix-down. If something feels "wrong" to them, everything grinds to a halt. I dash to the computer to rewrite sections of music, while they sit patiently and ponder hiring a different composer next time.

The music mix is the second last step in the process. The inevitable final mix or dubbing is where sound effects, dialogue, and music meet. If everyone has done their job well, the dialogue presents the story, the sound effects provide the reality (or hyper-reality), and the music emphasizes the emotion and "fun." Hopefully, you hear them all working together. That's the goal . . . and sometimes we achieve it. Take a listen.

### Audio Clip 3: Final Mix with SFX and Dialogue

**All audio Copyright 1994 Nelvana Ltd.  
Music Composed by Amin Bhatia, Theme  
by Danny Elfman**

*Composer/synthesist Amin Bhatia has been writing for film for nearly 20 years. Recent projects include Once a Thief, directed by John Woo, and Nelvana's animated series Blazing Dragons. He has worked on album projects with David Foster and Steve Porcaro and is currently working on the sequel to his solo CD Interstellar Suite.*



# The Burgeoning of a Project: Pierre Hébert's *La Plante humaine*

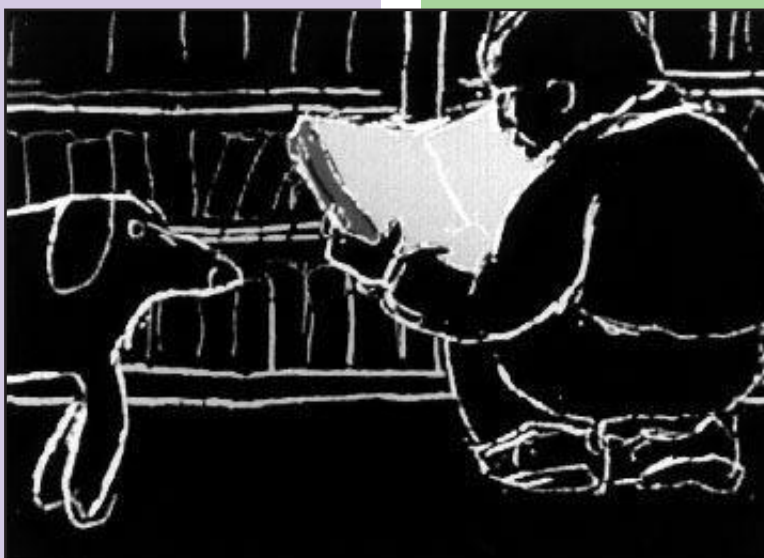
by Andrea Martignoni

The germ of an idea for *La Plante humaine* grew many years ago, during the early 1980s, in the mind of Pierre Hébert, a Canadian filmmaker who had been active in the independent sector since 1962 and had started working with the National Film Board of Canada in the mid-1960s.

## Seeds of Inspiration

From the outset of his career, Hébert had earned the reputation of making unusual animated movies. Initially his films had been purely experimental, and can be regarded to a certain extent as having developed out of the work of Norman McLaren. Later, he began to make films with a strong narrative and social content, while continuing to make use of unconventional animation techniques. *Entre*

*chiens et loup* (1978) and *Souvenirs de guerre* (1982), in particular, are powerful movies which appear to have posed considerable difficulties both for the general public and for specialized festivals, which often fail to recognize genuine masterpieces and simply send back films. In addition to these obstacles, Hébert was dissatisfied with the lengthy production time required for the completion of his two shorts, and started to radically rethink his cinematographic approach.



*La Plante humaine.* © 1996 NFB-ONF

# La crescita di un progetto: *La Plante humaine* di Pierre Hébert

di Andrea Martignoni

*La Plante humaine* era inizialmente un piccolo seme, nato molti anni fa, attorno ai primi anni ottanta, nella testa di un cineasta canadese, Pierre Hébert, attivo come indipendente dal 1962 e, dalla metà degli anni sessanta, al *National Film Board of Canada*.

## I semi dell'ispirazione

Fin dai primi film Hébert si caratterizza per un tipo

di animazione non ordinario. Inizialmente più votato alla sperimentazione pura, in qualche modo legata alle precedenti esperienze di Norman McLaren, Hébert inizia in seguito a realizzare film che pur presentando sempre tecniche di animazione inusuali, hanno un notevole contenuto narrativo e sociale.

In particolare *Entre chiens et loup* (1978) e *Souvenirs de guerre* (1982), sono film molto forti, apparentemente difficili per il grande

pubblico e anche per i festival specializzati, che spesso non riconoscono il capolavoro e rispediscono al mittente. Inoltre i tempi per la realizzazione di questi due cortometraggi appaiono al cineasta troppo lunghi ed Hébert comincia a pensare ad un cambiamento radicale del proprio approccio alla produzione di film.

L'idea di realizzare un lungometraggio in animazione, come progetto di un autore che lavora principalmente solo, non è una scelta facile. La strada

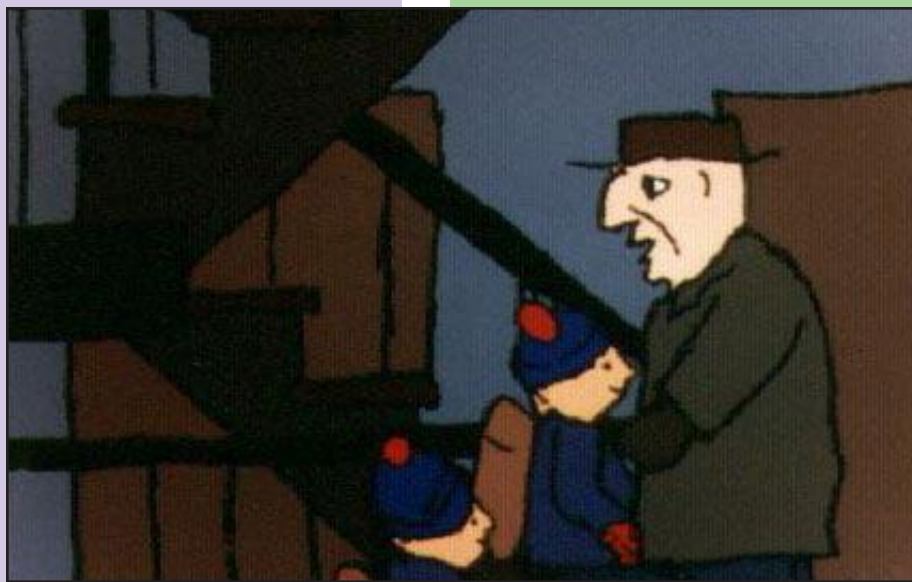
For a filmmaker accustomed to working alone, the decision to make an animated feature film is never an easy one. When he decided to make *La Plante humaine*, Pierre Hébert embarked on a journey that was to last 14 years; fourteen years during which his activity as a film director increasingly crossed over into the world of music and improvisation.

Between 1983 and 1984, Hébert met René Lussier, Jean Derome and Robert M. Lepage, young musicians who had for some years been active on the Montréal music scene in the area of improvisation and so-called *musique actuelle*. He was both intrigued and impressed by their ability to work in any situation, by their instrumental and compositional flexibility, and by

their creative use of recording studios, and chose to work with them on the soundtrack of the short *Etienne et Sara* (1984).

It was here that the idea for a full-length movie developed. To begin with, it was necessary for Hébert to find a means of speeding up the creative and production stages of short films. Perhaps more so than any other techniques employed in animation, the device of etching onto film, which is a characteristic of Hébert's work, demands a meticulous, and hence slow, application. The first steps in improving his method required learning to work to schedule, exploiting his experience as a film director, and moving out of cinemas and into the musical and visual performance or concert circuit. The movies were prepared by Hébert and projected with the soundtrack—an alternation of composition and improvisation—performed live by the three musicians. The best musical material was then selected for the movie's final soundtrack which was thus "fixed" mechanically to the film or videotape.

This was the technique employed for *Chants et danses du monde inanimé-Le Métro* (1985) and *ô Picasso-tableaux d'une surexposition* (1985). As a consequence, production time was cut down drastically without, however, sacrificing the aesthetic quality of the movie; indeed, a significant gain in dynamic impact was made.



*La Plante humaine.* © 1996 NFB-ONF

intrapresa da Pierre Hébert per arrivare al lungometraggio *La Plante humaine* è durata quasi quattordici anni. Quattordici anni in cui l'esperienza del cineasta si è sempre più avvicinata all'esperienza e al mondo della musica, dell'improvvisazione e dei musicisti.

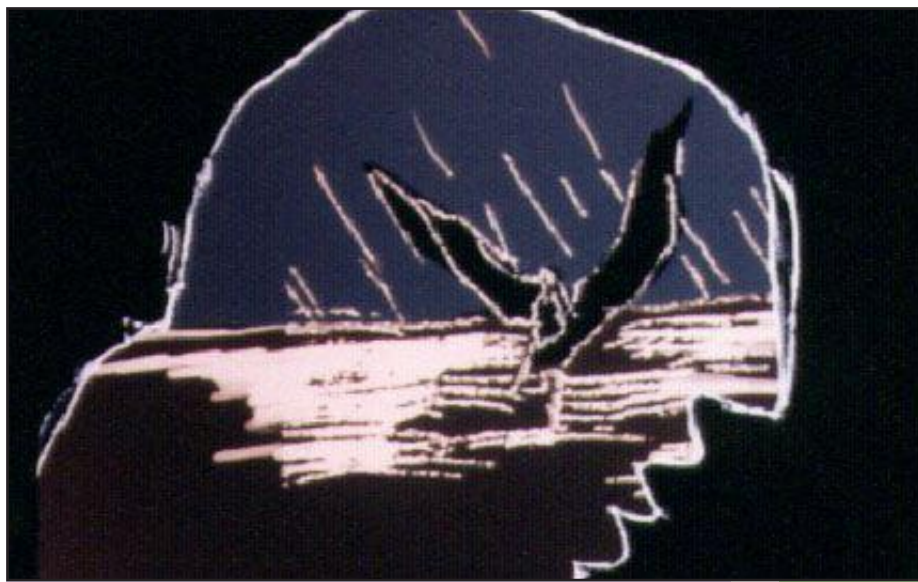
Tra il 1983 e il 1984 Hébert incontra René Lussier, Jean Derome e Robert M. Lepage, giovani musicisti attivi già da anni nel panorama delle musiche improvvisate o della cosiddetta *Musique actuelle* a Montréal. Abitudine a lavorare in qualsiasi situazione, flessibilità strumentale e compositiva, uso creativo dello studio di registrazione, sono elementi che incuriosiscono

e affasciano Pierre Hébert che lavorerà con loro per la realizzazione della trama sonora del cortometraggio *Etienne et Sara* (1984).

L'idea del lungometraggio inizia da qui il suo percorso. Per prima cosa è necessario per l'autore trovare la maniera di velocizzare la fase creativa e di realizzazione di un cortometraggio. Come e forse più di altre tecniche di animazione, la *gravure* su pellicola, caratteristica del lavoro di Pierre Hébert, richiede una applicazione lenta e meticolosa. Riuscire a darsi delle scadenze, mettere in scena la propria esperienza di cineasta, allontanarsi dalle sale cinematografiche per entrare nell'ambito della performance musicale-visiva o del concerto, sono i primi passi. I film vengono preparati da Hébert e proiettati con l'esecuzione dal vivo, da parte dei tre musicisti, della trama sonora, più o meno caratterizzata da una alternanza di composizione e improvvisazione. In un secondo tempo vengono selezionati e scelti i migliori materiali musicali per la definitiva colonna sonora del film, che rimane così fissata meccanicamente sulla pellicola o sul nastro video.

In questo modo vengono realizzati *Chants et danses du monde inanimé - Le Metro* (1985), e *ô Picasso - tableaux d'une surexposition* (1985). I tempi di produzione risultano incredibilmente ridotti, senza che questo vada a discapito della qualità estetica del





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## Live Cinema

Hébert's appetite for experimentation and his tenacity in pursuing his ideas spurred him onto the next stage in his attempt to produce a highly original mix of acoustic and visual genres. The necessary impetus was provided fortuitously: one day the musicians light-heartedly reproached the director, saying that it was only they who took risks on stage, while all the visual work was carried out in the safety of the studio and then projected during the performance. Hébert suddenly had the somewhat improbable idea of creating cinema directly, as a live event, using the technique of etching.

His first experiments with live etching on film took place during the performance of Jean Derome's musical composition *Confiture de Gagaku* (1986). There was a reversal of roles here: Derome's composition was performed by an ensemble of different musicians and was accompanied by Hébert's live improvisation. A loop of black 16mm film lasting approximately 40 seconds was projected continuously onto a screen. As the loop was unwinding it allowed Hébert a few seconds in which he could etch several photograms which, each time they were projected again, had either grown in size or changed in shape. If the technique of etching onto black film in Hébert's earlier movies had already struck many people as bizarre, this impression was merely magnified when he etched live onto film. Thus a mark created by a movement that was almost imperceptible originally was amplified on the screen; the jerking motion of the images projected and the alternation of the latter with black spaces took on new shapes each time, creating an arresting effect. The use

prodotto dell'autore che acquisisce anzi una dinamicità impressionante.

## Cinema dal vivo

Lo spirito sperimentale di Pierre Hébert e la sua testardaggine nel voler arrivare al cuore di una esperienza portano al passo successivo di questo originale connubio acustico-visivo. Lo stimolo è quasi casuale: i musicisti rimproverano scherzosamente il cineasta per il fatto di essere sempre e soltanto loro a esporsi e a rischiare in scena, mentre tutto il lavoro visivo è realizzato in studio e viene proposto in proiezione durante la performance. L'idea di Hébert diventa quella di tentare una strada apparentemente improbabile, il cinema a passo uno realizzato in diretta, dal vivo con la tecnica della *gravure*.

**La strada intrapresa da Pierre Hébert per arrivare al lungometraggio *La Plante humaine* è durata quasi quattordici anni. Quattordici anni in cui l'esperienza del cineasta si è sempre più avvicinata all'esperienza e al mondo della musica, dell'improvvisazione e dei musicisti.**

La prima esperienza di *gravure* in diretta avviene in occasione della messa in scena del progetto musicale di Jean Derome *Confiture de Gagaku* (1986). Qui si assiste ad una inversione dei ruoli: la musica composta da Derome ed eseguita da un ensemble di diversi musicisti è accompagnata dalla improvvisazione in diretta di Hébert. Un loop di pellicola nera di 16 mm, della durata di circa 40 secondi, viene proiettato in continuazione sullo schermo. Lo scorrimento della pellicola permette a Hébert qualche secondo di tempo per incidere alcuni fotogrammi, che ad ogni successivo passaggio aumentano o acquisiscono una nuova forma. Se la tecnica dell'incisione della pellicola nera risultava bizzarra alla percezione già nei precedenti film di Hébert, nel caso della realizzazione in diretta l'effetto si moltiplica, risulta ancora più evidente l'amplificazione visiva sullo schermo di un tratto e di un gesto in origine quasi impercettibili, il saltellamento delle immagini proiettate e l'alternanza delle stesse con lo spazio nero che assume di volta in volta nuove forme è sconvolgente. Questi elementi avvicinano la tecnica di animazione alla musica: il gesto, piccolo, si amplifica come avviene per le onde sonore prodotte da uno strumento, il nero ha funzione di pausa, i suc-

of these elements creates a basic association between animation technique and music: in the same way as sound waves are produced by an instrument, here a small movement is magnified, with the black areas of the film corresponding to a pause, and subsequent projections of the film acting as continual variations on a theme which is gradually transformed, whilst nevertheless maintaining all its original features.

Following on from this experiment, Hébert produced a series of live performances which combined cinema and music, working alongside the English musician Fred Frith and the American Bob Ostertag. Improvisation,

which is a well-known method of musical composition, thus became a method of film composition. The elements created on film through this technique of improvisation assumed increasingly complex visual and narrative forms. Some of these elements, such as the images created for the films *Adieu Leonardo* and *Adieu Bipède*, and for the performances with Frith and Ostertag, became the raw material which was later to be developed for *La Plante humaine*, a project which initially was still linked to performances of cinema and music with Robert M. Lepage and subsequently was associated with the final production of this feature film of the same name.

**When he decided to make *La Plante humaine*, Pierre Hébert embarked on a journey that was to last 14 years; fourteen years during which his activity as a film director increasingly crossed over into the world of music and improvisation.**

### Collaborative Composition

Through his collaboration with Fred Frith for the concert/projection duo presented at Montréal's Musée d'Art Contemporain in January 1989, Hébert discovered that live improvisation with a single musician produced better results than did improvisation with a trio. A more intimate, more direct dialogue was established between music and images, and this allowed for the potential in audio-visual synergy to be fully exploited. Apart from a few rare exceptions, such as the *Fred Frith Connection Projekte* (New Jazz Festival, Moers 1989) and *In Memory* (New Music America, New York, 1989), which required a large ensemble of musicians, in subsequent performances Hébert worked exclusively in a duo with either Bob Ostertag or Robert M. Lepage.

cessivi passaggi della pellicola sono continue variazioni su un tema che si trasforma nel tempo mantenendo tutti i propri elementi originari.

Da questo momento si moltiplicano i progetti di live-performance di cinema e musica in cui Hébert si affianca anche ad altri musicisti come l'inglese Fred Frith e l'americano Bob Ostertag. L'improvvisazione, che notoriamente è uno dei metodi per la composizione musicale, diventa anche metodo per la composizione filmica. Gli elementi creati su pellicola improvvisando si sviluppano assumendo forme visive e narrative sempre più complesse. Alcuni di questi elementi, come le immagini create per i progetti *Adieu Leonardo* e *Adieu Bipède* e per gli spettacoli con Frith e Ostertag, diventano elementi di base che verranno sviluppati nel progetto *La Plante humaine*, inizialmente ancora legato alle performance di cinema e musica con Robert M. Lepage e successivamente alla definitiva realizzazione dell'omonimo lungometraggio.

### Composizione in collaborazione

A partire dalla collaborazione con Fred Frith in occasione del duo concerto/proiezione presentato al Musée d'Art Contemporain de Montréal all'inizio del 1989, Hébert scopre che l'improvvisazione live con



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un solo musicista porta a risultati migliori che non con un trio. Il dialogo tra musica e immagini risulta molto più stretto, immediato e diretto rendendo possibile una maggiore crescita del potenziale sinergico audio/visivo. Tranne rare e particolari eccezioni come il *Fred Frith Connection Projekte* (New Jazz Festival, Moers 1989) e *In Memory* (New Music America, New York 1989), che prevedono un grande ensemble di musicisti, le successive performance vedranno Hébert



The live performances of *La Plante humaine* in collaboration with Lepage became increasingly complex; in addition to the projection of elements that were etched directly onto the film throughout the performance, Hébert used another projector which presented fragments of previously prepared film and which performed a basic narrative function in relation to the material that was created in real time. Robert M. Lepage worked in a similar fashion, using prerecorded tapes which had been produced with the help of a sequencer, a synthesizer and acoustic instruments. Improvisation was constantly combined, both visually and acoustically, with a selection of composite material. Sources were multiplied with, on the one hand, electronic music, sound effects, electro-acoustic music, clarinette improvisations, and, on the other hand, images etched on film, photographs, fragments of film and televised news reports, as well as abstract images. Hébert added the option of using a shutter attached to the lens that projected the images, which are etched live. Operated by a bass drum pedal, the shutter allowed Hébert more time in which to etch the photographs before these images were projected onto the screen; in this way, it was possible later to present a more elaborate image whilst maintaining narrative continuity through the use of a second projector.

**Hébert suddenly had the somewhat improbable idea of creating cinema directly, as a live event, using the technique of etching.**

### Definition of Visual Music

Hébert's cinema for the performances of *La Plante humaine* was never abstract, and always presented clear narrative elements, which were later further arranged and developed in the screenplay of the feature movie: a television screen, someone telling a story, fire, wind and trees, a man swimming, a tear running down a cheek and turning into stone.

Although the medium of television is always present, incantatory like a

lavorare sempre in duo con Bob Ostertag o Robert M. Lepage.

Gli eventi live de *La Plante humaine* in collaborazione con Lepage diventano sempre più complessi, alla proiezione degli elementi incisi direttamente durante lo spettacolo, Hébert aggiunge un altro proiettore presentando frammenti di pellicola preparati precedentemente che svolgono funzione narrativa di base sempre in relazione a quanto viene creato in tempo reale. Robert M. Lepage procede in modo quasi analogo utilizzando nastri preregistrati elaborati al sequencer, sintetizzatore e strumenti acustici. L'improvvisazione si mescola continuamente, sia sul piano visivo che su quello sonoro, ad una scelta di materiali composti; le fonti si moltiplicano: musica elettronica, rumorismo, musica elettroacustica, improvvisazioni di clarinetto da una parte; immagini incise su pellicola, fotografie, frammenti di film, di reportage televisivi e immagini astratte dall'altra. Hébert aggiunge anche la possibilità di utilizzare un otturatore montato sull'obiettivo che proietta le immagini incise in diretta; azionato da un pedale da batteria, permette al cineasta di lavorare sull'incisione dei fotogrammi per un tempo maggiore senza che queste immagini vengano proposte sullo schermo, in modo da potere presentare successivamente un materiale maggiormente elaborato pur mantenendo la continuità narrativa garantita dal secondo proiettore.

### Definizione di musica visiva

Il cinema di Hébert per le performance de *La Plante humaine* non è mai astratto, presenta sempre degli evidenti elementi narrativi che verranno maggiormente ordinati e sviluppati nella sceneggiatura del lungometraggio: la televisione, qualcuno che racconta una storia, il fuoco, il vento e gli alberi, un uomo che nuota, la lacrima di un viso che cade e si trasforma in pietra.

Anche se il medium televisione risulta sempre presente, come un mantra, sia nello spettacolo che nel lungometraggio, non è questo l'argomento principale del film, si tratta piuttosto di una riflessione sull'uomo realizzata attraverso



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mantra, both in the performance and in the feature movie, it does not represent the central theme; instead, it constitutes a sort of meditation on humankind through a constant shift in levels of narrative and perception, moving from the inside to the outside, virtually a non-stop zooming action whose gaze either penetrates or is withdrawn. Hébert's cinema confronts images directly and does not present panoramic views shot at 360 degrees; it tends to be a frontal and liminotrophe cinema which is constantly crossing over borders.

Disrupting as it is of normal viewing patterns, this movie presents the real-life events of its characters through the device of animation, and leaves the task of describing the world of fantasy, of storytelling and of illusory knowledge to images taken from real life. The soundtrack, which in addition to music, includes sound effects and some rare snatches of dialogue, can neither be classified as external nor internal, extradiegetic nor intradiegetic, for its position within the film is in constant dialogue with the images. The end result is a masterpiece of audio-visual synergy.

As we have seen, the Hébert-Lepage duo, although reminiscent of other important partnerships in the cinema between directors and musicians such as Vigo and Jaubert, Hitchcock and Hermann, Fellini and Rota,



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constitutes a truly original artistic experience in this domain.

—Translated from Italian by Jane Dunnett

### Pierre Hébert Filmography

*Histoire grise*, 1962, 3 min.

*Histoire d'une bête* 1962, 8 min.

un continuo spostamento di piani narrativi e percettivi, dall'interno all'esterno, quasi una continua zoomata che arriva in profondità o che allontana lo sguardo. Il cinema di Hébert affronta direttamente l'immagine e non propone panoramiche a trecento sessanta gradi, è un cinema tendenzialmente frontale e di frontiera, una frontiera che viene attraversata continuamente.

**L'idea di Hébert diventa quella di tentare una strada apparentemente improbabile, il cinema a passo uno realizzato in diretta, dal vivo con la tecnica della *gravure*.**

Sconvolgendo le normali abitudini di fruizione, il lungometraggio presenta la realtà della vicenda dei suoi personaggi attraverso la tecnica dell'animazione, lasciando alle immagini girate dal vero il compito di descrivere il mondo immaginario, della fantasia, del racconto e dell'illusione della conoscenza. La colonna sonora, che presenta oltre alle musiche, rumori e pochi rarefatti dialoghi, sembra non essere più assoggettabile alla distinzione fra livello esterno ed interno, extradiegesi ed intradiegesi, componendosi nel film in continua relazione dialogica con le immagini. Il risultato finale è capolavoro di sinergia audio visiva.

Il connubio Hébert - Lepage, se può fare ricordare le qualità caratteristiche dei grandi binomi di registi e musicisti nel cinema, come Vigo-Jaubert, Hitchcock-Hermann, Fellini-Rota, si propone come una esperienza artistica il cui percorso di ricerca, che abbiamo presentato, ha il carattere della assoluta originalità.

### Filmography

*Histoire grise*, 1962, 3 min.

*Histoire d'une bête* 1962, 8 min.

*Petite histoire méchante*, 1963, 33 sec.

*Opus 1*, 1964, 4 min.

*Op hop Hop op*, National Film Board of Canada, 1966, 3 min. 30 sec.

*Opus 3*, National Film Board of Canada, 1967, 7 min.

*Explosion démographique (Population Explosion)*, National Film Board of Canada, 1967, 14 min.  
Music: Ornette Coleman.

*Autour de la perception (Around Perception)*, National Film Board of Canada, 1968, 16 min.

*Le Corbeau et le Renard (The Fox and the Crow)*, National Film Board of Canada, 1969, 2 min. 34 sec. Co-dir/coreal: Francine Desbiens, Pierre Hébert, Yves Leduc, & Michèle Pauzé.

*Notions élémentaires de génétique*, National Film



*Petite histoire méchante*, 1963, 33 sec.  
*Opus 1*, 1964, 4 min.  
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*Notions élémentaires de génétique*, National Film Board of Canada, 1971, 7 min. Music: Andrée Paul et l'Infonie  
*Du coq à l'âne*, National Film Board of Canada, 1973, 10 min. Co-dir/coreal: Francine Desbiens, Suzanne Gervais & Pierre Hébert. Music: Pierre F. Brault.  
*C'est pas chinois*, National Film Board of Canada, 1974, 14 min. Co-dir/coreal: Gilles Gascon & Pierre Hébert)  
*Père Noël! Père Noël!*, National Film Board of Canada, 1974, 12 min.  
*Entre chiens et loup*, National Film Board of Canada, 1978, 21 min. Music: Normand Roger  
*Souvenirs de guerre*, National Film Board of Canada, 1982, 16 min. Music: Normand Roger  
*Étienne et Sara*, National Film Board of Canada, 1984, 15 min. Music: René Lussier, Robert M. Lepage, Jean Derome & Claude Simard.  
*Chants et danses du monde inanimé - Le Metro*, National Film Board of Canada, 1985, 14 min. Music: Robert M. Lepage & René Lussier.  
*Love Addict*, National Film Board of Canada, 1985, 5 min. Co-dir/coreal: Fernand Bélanger & Pierre Hébert. Music: Offenbach  
*ô Picasso - tableaux d'une surexposition*, National Film Board of Canada, 1985, 20 min. Music: Robert M. Lepage & René Lussier.  
*Adieu Bipède*, National Film Board of Canada, 1987, 16 min. Music: Jean Derome, Robert M. Lepage & René Lussier.  
*La lettre d'amour*, National Film Board of Canada, 1988, 16 min. Music: Robert M. Lepage.  
*La Plante humaine*, Canada-France: National Film Board of Canada-Arcadia Films (Paris), 1996, 78 min. Music: Robert M. Lepage

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## Discography

Robert M. Lepage - René Lussier: *Chants et danses du monde inanimé*; Ambiances Magnétiques AM001, Montréal 1984-96.

Jean Derome - René Lussier: *Le retour des granules*; Ambiances Magnétiques AM 006, Montréal 1987.

Fred Frith: *The Technology of Tears and Other Music for Dance and Theatre*; Rec Rec, rec dec 20, Zurich 1988.

Jean Derome: *Confiture de Gagaku*; Victo CD 05, Victoriaville 1989-93.

Bob Ostertag: *Sooner or Later*; Rec Rec, rec dec 37, Zurich 1991.

Bob Ostertag: *Burns Like Fire*; Rec Rec, rec dec 53, Zurich 1992.

Robert M. Lepage: *Adieu Leonardo!*; Ambiances Magnétiques AM 024, Montréal 1992.

Robert M. Lepage: *La Plante humaine*; Ambiances Magnétiques AM 042, Montréal 1996.

*Andrea Martignoni is an Italian musician and researcher. He is currently involved in a project at the Cinémathèque Québécoise in Montreal, where he is studying various aspects of the relationship between music, sound, and image in Canadian animation films.*

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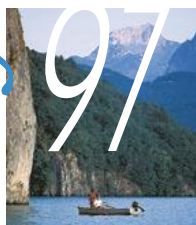
*Andrea Martignoni, musicista e studioso italiano, conduce attualmente una ricerca presso la Cinémathèque Québécoise di Montréal, sui molteplici aspetti del rapporto suono-musica-immagine nel cinema d'animazione canadese.*



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# The Dream of Color Music, And Machines That Made it Possible

by William Moritz

The dream of creating a visual music comparable to auditory music found its fulfillment in animated abstract films by artists such as Oskar Fischinger, Len Lye and Norman McLaren; but long before them, many people built instruments, usually called "color organs," that would display modulated colored light in some kind of fluid fashion comparable to music.

## Philosophers, Artists & Jesuits

Ancient Greek philosophers, like Aristotle and Pythagoras, speculated that there must be a correlation between the musical scale and the rainbow spectrum of hues. That idea fascinated several Renaissance artists including Leonardo da Vinci (who produced elaborate spectacles for court festivals), Athanasius Kircher (the popularizer of the "Laterna Magica" projection apparatus) and Archimboldo who (in addition to his eerie optical-illusion portraits composed of hundreds of small symbolic objects) produced

entertainments for the Holy Roman Emperors in Prague.

The Jesuit, Father Louis Bertrand Castel, built an Ocular Harpsichord

demonstrations. The German composer Telemann traveled to France to see it, composed some pieces to be played on the Ocular

Harpsichord, and wrote a German-language book about it. But a second, improved model in 1754 used some 500 candles with reflecting mirrors to provide enough light for a larger audience, and must have been hot, smelly and awkward, with considerable chance of noise and malfunction

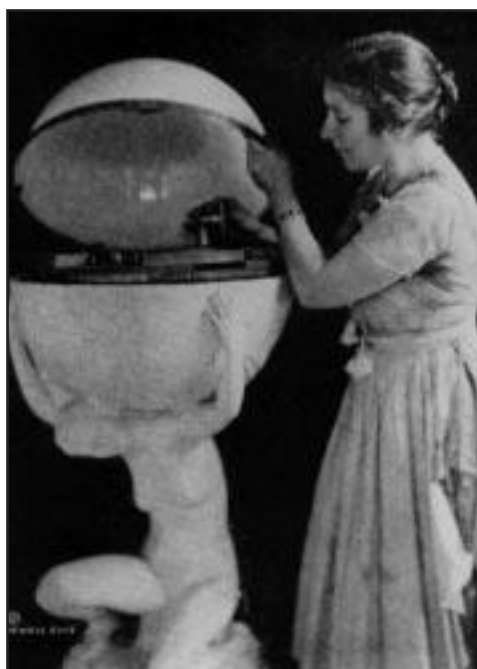


Fischinger's Lumograph was licensed for use in the 1960's sci-fi film, *Time Travelers*.

around 1730, which consisted of a 6-foot square frame above a normal harpsichord; the frame contained 60 small windows each with a different colored-glass pane and a small curtain attached by pullies to one specific key, so that each time that key would be struck, that curtain would lift briefly to show a flash of corresponding color. Enlightenment society was dazzled and fascinated by this invention, and flocked to his Paris studio for

between the pullies, curtains and candles. Besides, the grid color-for-note graph does not really correspond to how music is heard and felt: a symphony floats in the air, surrounding, and blending, with notes and phrases that swell up gradually from nothing, vibrate at intense volumes sometimes, and fade away smoothly. Nonetheless, Castel predicted that every home in Paris would one day have an Ocular Harpsichord for recreation, and





Mary Hallock Greenewalt with her Visual Music Phonograph (1919.) Photo by Shewell Ellis.

dreamed of a factory making some 800,000 of them. But the clumsy technology did not really outlive the inventor himself, and no physical relic of it survives.

Despite technical limitations, many others experimented with clumsy machinery, including ones using colored liquids and daylight filtered through colored glass in a darkened tent. The Victorian era "philosophical toys" also had their color-music versions, including "chromatropes" slides for Magic Lanterns, in which layers of colored glass could be rotated by a hand-crank to produce moving mandalas, as well as abstract cycles for Zoetropes, Phenakisticopes and Praxinoscopes.

### Synaesthetic Symphony

Electricity opened new possibilities for projected light, which were exploited by the British painter A. Wallace Rimington, whose Colour Organ formed the basis of the moving lights that accompanied the 1915 New York premiere of Scriabin's synaesthetic symphony *Prometheus: A Poem of Fire*, which

had indications of precise colors in the score. Scriabin wanted everyone in the audience to wear white clothes so that the projected colors would be reflected on their bodies and thus possess the whole room.

A similar demand for white-clad audience was posited by the Italian Futurist artists Arnaldo Ginna and Bruno Corra, who experimented with "color organ" projection in 1909 and painted some nine abstract films directly on film-stock in 1911.\* The German Hans Stoltenberg also experimented with drawing abstractions on film about this same time, and the Finnish/Danish/Russian Leopold Survage (then resident in Paris, and friends with Picasso and Modigliani) prepared hundreds of sequential paintings for an abstract film *Rythme Coloré*, which he hoped to film in one of the new multicolor processes that were being developed, but the onset of World War I prevented that; he sold a number of the paintings, so that they were widely dispersed and have still not been filmed.

### Wilfred & Greenewalt

Two rival color-organ artists vied for American and international audiences during the 1920s. Danish-born Thomas Wilfred came to America as a singer of early music, and got involved with a group of Theosophists who wanted to build a color organ to demonstrate spiritual principles. Wilfred called his color organ the Clavilux, and named

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the artform of color-music projections "Lumia." He stressed polymorphous, fluid streams of color slowly metamorphosing. He established an Art Institute of Light in New York, and toured giving Lumia concerts in the United States and Europe (at the famous Art Déco exhibition in Paris). He also built "lumia boxes," self-contained units that looked rather like television sets, which could play for days or months without repeating the same imagery. When young animator Jordan Belson saw Wilfred's Lumia in the late 1950s, they inspired him to alter his style to incorporate softer, more sensuous imagery.

Mary Hallock Greenewalt had studied piano with the illustrious Theodore Leschetizky and had a concert career, including recordings of Chopin for Columbia Records. Her desire to control the ambience in a concert hall for sensitive music



Elfriede Fischinger, Barbara Fischinger and Bill Moritz at a 1996 Lumograph performance at the Goethe Institute in Los Angeles.

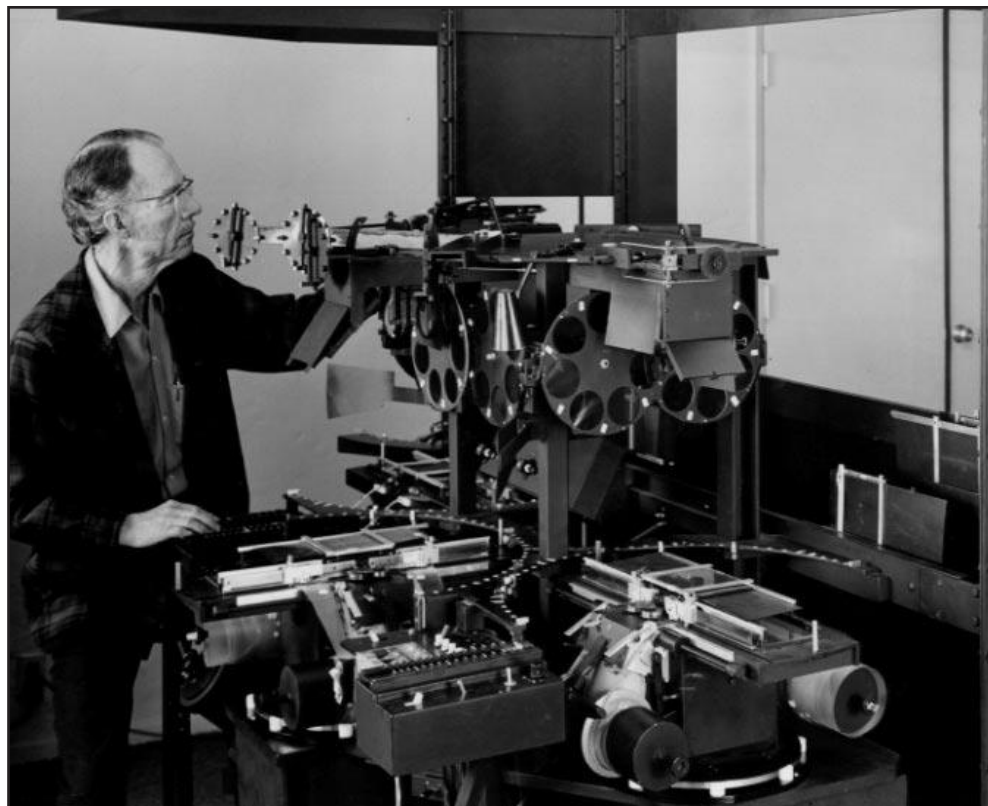
like Chopins led her to experiment with light modulation. She invented the rheostat in order to make smooth fade-ups and fade-outs of light, and the liquid-mercury switch, both of which have become standard electric tools. When other people (including Thomas Wilfred) began infringing on her patents by using adaptations of the rheostat

to live musical accompaniment. The Hungarian composer Alexander Laszlo wrote a theoretical text *Color-Light-Music* in 1925, and toured Europe with a color organ of his own devising, which contained switches for colored spotlights and slide projections on the stage above his piano. When the first reviews complained that the visual spectacle

fashioned Chopin-style piano music. Fischinger subsequently performed his multiple-projections several times under the title *R-1, a Form Play*, with live music by a percussion ensemble—a kind of predecessor to the light-shows such as Jordan Belson's Vortex Concerts of the late 1950s and the Rock concerts of the late 1960s. (Laszlo fled to Hollywood during the Nazi era, and wrote lush symphonic scores for dozens of B-movies and television shows, from *Charlie Chan* and *Attack of the Giant Leeches* to *My Little Margie* and *Rocky Jones, Space Cadet*.)

Four times (1927, 1930, 1933, 1936) the University of Hamburg hosted an international "Color-Music Congress," which brought together artists (music, dance, film, painting, etc.), perceptual psychologists, and critics to explore issues of synaesthesia and multidisciplinary artforms. Color-organ performances there included the Austrian Count Vietinghoff-Scheel's Chromatophon and the elaborate *Reflectorial Color Play* by the Bauhaus artists Kurt Schwertfeger and Ludwig Hirschfeld-Mack.

The Swiss "Musicalist" artist, Charles Blanc-Gatti, also visited the Color-Music Congress. He belonged to an art movement that created paintings inspired by specific pieces of music. Blanc-Gatti also invented a color-organ called the "Chromophonic Orchestra," which contained images of musical instru-



Charles Dockum with his Mobilcolor V.

and mercury switch, she tried to sue, but a judge ruled that these electric mechanisms were too complex to have been invented by a woman, and denied her case. She continued to perform on her color-organ, the Sarabet, for which she created a special notation that recorded the intensity and deployment of various colors during any given musical composition.

### European Developments

Parallel in the 1920s, Walther Ruttmann and Oskar Fischinger were pioneering visual music films in Germany, using tinted animation

was much tamer than the Chopin-like dazzle of Laszlo's virtuoso piano compositions, he contacted Fischinger to prepare some filmed abstract images of greater complexity and vibrancy. Fischinger prepared a dazzling spectacle with three side-by-side movie projections that were augmented by two more overlapping projectors to add extra colors to the finale, and some complementary changing slide-projections around the borders of the film projection. Much to Laszlo's chagrin, the reviews flip-flopped: the astonishing visual imagery was much livelier and more modern than the old-

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ments around the screen, and displayed colors based on a system that equated the frequencies of sound and color vibrations, so “low” tones would be red, medium tones yellow and green, and very “high” notes violet. In 1938, Blanc-Gatti founded an animation studio in Lausanne, and was able to make an animated film, *Chromophonie*, which pictures Fucik’s “Entrance of the Comedians” at it would have looked when played on Blanc-Gatti’s Chromophonic Orchestra. In his book *Concerning Sounds and Colors*, Blanc-Gatti says that Walt Disney came to an exhibition of his paintings in Paris during the early 1930s, and that he spoke to Disney about his ambition to make a feature-length musical animation film. After the war, when *Fantasia* was finally released in Europe, Blanc-Gatti became outraged and attempted to sue Disney for stealing his idea—something that also occurred to Oskar Fischinger, who was old friends with Leopold Stokowski, with whom he had discussed plans for an animated musical feature in 1934.

## Hollywood

In Fischinger’s Hollywood of the 1930s and 1940s, one of the few people involved in a pursuit similar to his own was Charles Dockum, who had begun to build color-organs in the late 1930s. Dockum’s MobilColor Projectors could produce hard-edged or soft imagery, since it used prepared image sources that could be modulated in color and movements. Both

Fischinger and Dockum received fellowships from the Guggenheim Foundation through the Baroness Rebay, curator of the Guggenheim Museum of Non-Objective Painting, and she specified that each spy on the other to make sure that he was really working on his grant project. While Rebays grants helped Fischinger animate films like *Radio Dynamics* and *Motion Painting*, Dockum’s money went into preparing a larger and more complex projec-

tor that would allow multi-layered motion in several directions—a projector destined for the Museum, since the rival Museum of Modern Art had a Thomas Wilfred Lumia on display.

When Dockum installed the new MobilColor in the Guggenheim Museum, the Baroness was shocked to learn that it required one or two operators to perform it (whereas Wilfred had developed automatic self-contained Lumia). The projector was consigned to storage, and a few years later dismantled, with the light units used for track-lighting in the galleries and the rest of the mechanisms trashed. This meant that all of the compositions that Dockum had created uniquely for that instrument were also effectively destroyed—about 10 years’ work! The animator Mary Ellen Bute shot a reel of documentary footage that preserves about 10 minutes of short excerpts from Dockum’s performance on the Guggenheim MobilColor, enough



Thomas Wilfred with the first home Clavilux (1950).

to show that it really did perform complex layered imagery.

Dockum spent the rest of his life, into the mid-1970s, building another model MobilColor, and composing about 15 minutes of material that can still be performed on it, at his old studio in Altadena. While these compositions are brief, they show three diverse types of imagery—geometric forms, vibrating dot patterns, and soft sensuous trails—and above all demonstrate why someone would want to go to all this trouble when film and slide projections are so simple: the light intensity from the MobilColor is quite simply astonishing, the vivid shapes and colors magically hang in the darkness with a “living” glow

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Matthias Holl's designs.

more "real" than any image projected through cinema.

In the late 1940s, when Fischinger had lost the support of the Guggenheim Foundation, he also invented a color organ instrument that allowed one to play lights to any music very simply. His Lumigraph hides the lighting elements in a large frame, from which only a thin slit emits light. In a darkened room (with a black background) you can not see anything except when something moves into the thin "sheet" of light, so, by moving a finger-tip around in a circle in this light field, you can trace a colored circle (colored filters can be selected and changed by the performer). Any object can be used: a gloved hand, a drum-stick, a pot-lid (for a solid circle), a child's block (for

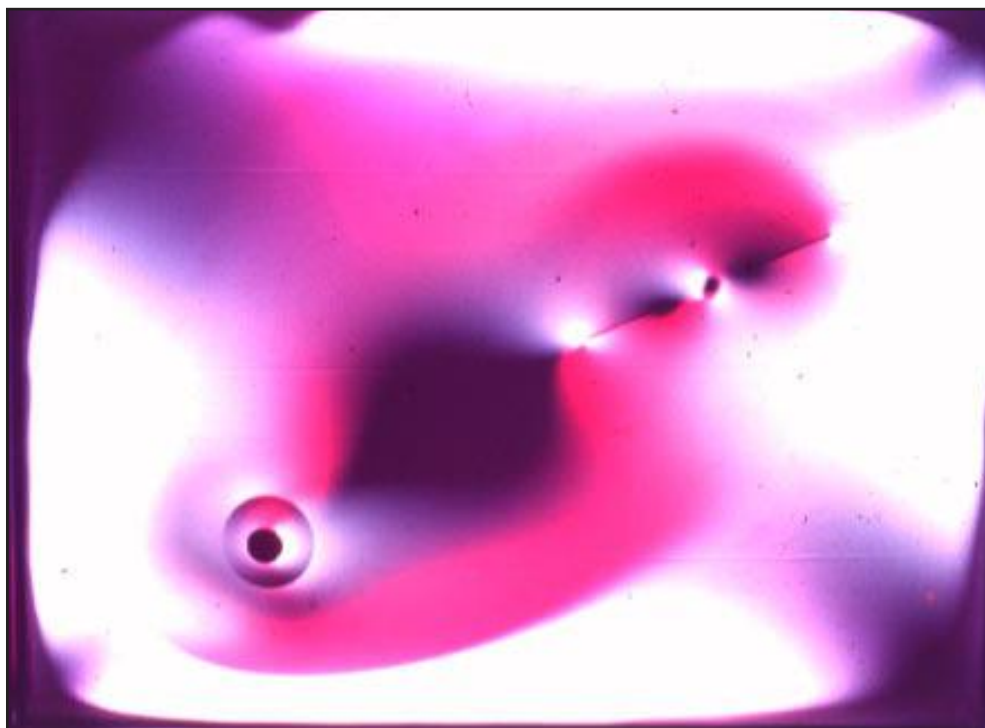
a square), etc. Oskar performed certain compositions (such as Sibelius' "Valse Triste") publicly, at the Coronet Theater in Los Angeles, and at the San Francisco Museum of Art in 1953, in connection with a one-man show of his abstract oil paintings (where Jordan Belson saw it, and was greatly impressed by the mysterious "presence" of its color).

Fischinger hoped, like Castel long before, that someone would manufacture Lumigraphs, and that they would become common household items, used by children for play and artistic training, by adults for recreation and party games. Although that has not yet occurred, Oskar's original Lumigraph does survive, in the Deutsches Filmmuseum in Frankfurt, where it is played with some regularity, and it has been loaned to the Louvre in Paris and the Gemeente Museum in the Hague for performances by Oskar's widow Elfriede. Oskar's son Conrad also constructed two other Lumigraphs, one large one that was used on an Andy Williams televi-

sion special, and a smaller one to use in Los Angeles performances. The Lumigraph also appeared in a 1964 science-fiction movie *The Time Travelers*, in which it is a "love machine" that allows people to vent their sexual urges in a harmless sensuality. Maybe there should be a Lumigraph in every home.

\*See: Giannalberto Bendazzi, "The Italians Who Invented the Drawn-On-Film Technique," *Animation Journal*, Vol. 4, No. 2, Spring 1996, pp. 69-84

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Images from Oskar Fischinger's Lumigraph.

# Who's Afraid of ASCAP?

## Popular Songs in the Silly Symphonies

by J.B. Kaufman

Music and animation: the potent union of those two forms of expression was celebrated in Walt Disney's animated series, the Silly Symphonies. From 1929 to 1939, this extraordinary series of films united animation with a rich array of music, encompassing classical melodies, traditional folk tunes, operatic themes—and popular songs.

Carl Stalling, who played a pivotal role in inaugurating the Silly Symphonies, also set the musical tone for early entries in the series. Drawing on his background as a theater organist, he exhibited a knack for developing musical scores both from original themes and from a wide variety of existing sources, including currently or recently popular songs. This facility would serve him well in later years during his celebrated tenure at the Schlesinger/Warner Bros. studio, where it was part of the charter of the Looney Tunes and Merrie Melodies to exploit the songs in the vast catalogs of Warner's music publishers.

But Disney in 1929 had no music catalog, and the use of copyrighted music in his films meant the added expense of royalty payments—at a time when his meager budget was already stretched thin. Stalling and his musical successors were usually discouraged from

using such material in their scores. Occasionally copyrighted songs did turn up in Disney's films; Walter

the tune is Guy Massey's "The Prisoner's Song," made popular by Vernon Dalhart's 1924 hit record.

To get the joke, an audience was expected to recognize the tune and remember the title. (In 1935 the song was reused in a roughly similar way in another Symphony, *Music Land*.)

As a rule, however, Disney composers were urged to avoid such tunes. Stalling recalled\* that, on at least one occasion, Disney had asked him to compose a tune that suggested a popular song without actually plagiarizing it. This practice did not end with Stallings' departure from the studio in 1930; a notable example can be heard as late as 1934, in the baseball sequence in *The Tortoise and the Hare*. As the cocky Hare flaunts his speed by playing baseball with himself, the music accompanying him is an original theme written by staff

composer Frank Churchill—the cue sheet identifies it as "Battin' the Balls Around"—but it plants a strong subliminal suggestion of Albert Von Tilzer and Jack Norworth's "Take Me Out to the Ball Game." This was the preferred way of dealing with established songs in Disney's cartoons.

### A New Concept

But if one source of music was



The success of "Who's Afraid of the Big Bad Wolf?" inaugurated a wave of original songs written for the Silly Symphonies.

Donovan's "Aba Daba Honeymoon," for example, can be heard in *Monkey Melodies* (1930).

When established music was used in the Silly Symphonies, it was used imaginatively. Historian Russell Merritt points out the significance of *Just Dogs* (1932), which opens with a group of mournful dogs in a dog pound. The score accompanying this scene is a musical joke:



generally discouraged, Disney did sanction another, characteristically inventive, one: the use of *original* songs. This phase of Disney music was launched in earnest with the success of Frank Churchill's "Who's Afraid of the Big Bad Wolf?" in *Three Little Pigs* (1933). This landmark song was conceived only to serve a simple functional purpose in the short: the two playful Pigs sang it to express their carefree personalities and to tease their hard-working brother. As heard in the film, however, the song exercised an irresistible appeal of its own.

*Three Little Pigs* opened in the spring of 1933, and its subsequent success story has become a matter of record. Similarly, the extraordinary success of "Who's Afraid" is now well known; quite unexpectedly, the Disney studio found itself with a hit song. Soon "Who's Afraid" appeared in sheet-music form, published by Irving Berlin, Inc. and embellished with additional lyrics by Ann Ronell. (In recent years her contribution has been disputed—inexplicably, since the "additional lyrics" attributed to her are embarrassing at best.) By the end of 1933, at least a dozen recordings of "Who's Afraid" had been issued by various record labels, and several of those recordings were further "milked" by recoupling with alternate B-sides or on subsidiary labels. One side by Harry Reser and His Eskimos, recorded in October 1933, was used on seven different records!

Perhaps spurred by this overwhelming success, the Disney studio began to inject more original songs into the Silly Symphonies. Songs, or sung dialogue, had been heard in the series before *Three Little Pigs*, but now the Disney musicians

seemed to be composing songs with the popular-music market in mind. *Lullaby Land*, produced in the spring and summer of 1933 as *Three Little Pigs* was first appearing in theaters, illustrates the trend. The *Lullaby Land* score was composed primarily by Leigh Harline, but Frank Churchill, fresh from "Who's Afraid," contributed a theme song titled "Lullaby Land of Nowhere." This song not only helped set the mood of the film but was also a pleasant tune in its own right, and enjoyed a modest life of its own apart from the film.

Story development of another Symphony, *Grasshopper and the Ants*, took place in the autumn of 1933 while the "Who's Afraid" recording boom was at its height.



The Wise Little Hen (voice by Florence Gill) sings Leigh Harline and Larry Morey's "Help Me Plant My Corn" in *The Wise Little Hen* (1934).

Coincidentally or not, great care was taken to develop a theme song for the Grasshopper; pages of tentative lyric suggestions survive today as evidence. The result was Leigh Harline and Larry Morey's "The World Owes Me a Living," a number which, though undeniably catchy, failed to duplicate the runaway success of "Who's Afraid" when *Grasshopper and the Ants* was released early in 1934.

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Still, the Grasshopper's song did realize a nominal success. It was published and recorded, and it also achieved a curious immortality at the Disney studio itself. During a nightmare sequence in *Mickey's Garden* (1935), the orchestral score quotes a few bars of "The World Owes Me a Living"—whereupon Mickey Mouse looks around to find himself menaced by a giant grasshopper! Still later in 1935, Goofy makes his first appearance in *On Ice* singing "The World Owes Me a Living." Why was the Grasshopper's song given to the Goof? The only connection between the two characters was gag man/vocalist Pinto Colvig, who had supplied the same voice for both characters. As slight as this connection may seem, it was enough to justify the adoption of "The World Owes Me" as a sort of unofficial theme song, both vocal and instru-

mental, for Goofy in numerous cartoons over the next 15 years. As late as 1950, in *Lion Down*, he can be heard singing it.

### Then Came the Deluge

After *Grasshopper and the Ants* came the deluge. Virtually every subsequent 1934 Symphony included an original song of some kind, written by either Churchill or Harline. The title character in *The Wise Little Hen* sings "Help Me Plant





Offscreen choruses provided the songs in several Silly Symphonies, such as Harline and Morey's "The Penguin is a Very Funny Creature" in *Peculiar Penguins* (1934).

My Corn," the Three Pigs reprise "Who's Afraid" in *The Big Bad Wolf*, while other songs, like "See the Funny Little Bunnies" in *Funny Little Bunnies* or "The Penguin Is a Very Funny Creature" in *Peculiar Penguins*, are sung by offscreen choruses. (One seeming omission from the hit parade is *The Tortoise and the Hare*; the song "Slow But Sure," written by Churchill and Morey for that film, is never sung in the finished version but is used as an instrumental theme.)

All of these songs, of course, were kept subservient to the overall flow of the pictures; the Silly Symphonies were never reduced to mere showcases for popular songs. Songs in the Symphonies always helped to establish a character or a mood, and were deftly integrated into the action and incidental scores of the pictures. In *The Flying Mouse*, for example, the song "You're Nothin' But a Nothin'" occupies a scant 35 seconds of screen time, a brief, mocking snippet of music sung to the title character by a gang of evil-looking bats. Apart from the film, however, the song was published and recorded by several popular dance bands.

As the Silly Symphonies contin-

ued into 1935, the string of original songs continued apace: "Dirty Bill" in *The Robber Kitten*, "The Sweetest One of All" in *The Cookie Carnival*, "We're Gonna Get Out of the Dumps" in *Broken Toys*. The title song in *Water Babies*, like "Slow But Sure" the year before, was written as a vocal song but was heard in the film only in instrumental form. One of the most brilliant Symphonies, *Who Killed Cock*

*Robin?*, featured several new songs. In a key sequence Jenny Wren, designed as a caricature of Mae West, struts into the courtroom singing Churchill's "Somebody Rubbed Out My Robin," a canny and hilarious sendup of Mae West's own songs.

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After late 1935 the use of original songs in the series suddenly declined. Interestingly, in a few isolated but marked cases, the studio began again to turn to outside sources for songs. The title characters in *Three Orphan Kittens* (1935) find their way onto a player piano and accidentally start it playing; the tune is, appropriately enough, Zez Confreys' "Kitten on the Keys." An all-insect orchestra in *Woodland Café* (1937) gives out with a hot rendition of Ted Koehler and Rube Bloom's "Truckin'," introduced two years earlier. Perhaps the most significant of these later "borrowings" is in *Cock o' the Walk* (1935). This

short was produced when the Disney films were still being distributed by United Artists, but overtures had already begun which would lead to a new Disney distribution arrangement with RKO Radio in 1937. Fully half the screen time of *Cock o' the Walk* is accompanied by an instrumental version of the Vincent Youmans-Gus Kahn-Edward Eliscu hit "The Carioca"—introduced two years earlier in an RKO feature, *Flying Down to Rio*.

In any case, if the practice of original songs was disappearing from the Silly Symphonies, the days of the Symphonies themselves were numbered. By 1936 serious work was under way on the studio's first feature, *Snow White and the Seven Dwarfs*. Soon development had begun on other features as well, and those projects increasingly usurped the role of the Symphonies by absorbing the studio's top talent—including its composers. Accordingly, within a few short years the Disney features began to introduce popular songs that would become standards: "Someday My Prince Will Come," "Whistle While You Work," "When You Wish Upon a Star," and many more. In this domain—as in so many others—the Silly Symphonies led the way.

\*As quoted by Mike Barrier and Milt Gray in *Funnyworld* 13 (Spring 1971) p. 22.

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# Carl Stalling and Humor in Cartoons

by Daniel Goldmark

"All cartoons use music as an integral element in their format. Nearly all cartoons use it badly . . ."

—Chuck Jones\*

What exactly is the role of music in cartoons? This is a question I have been trying to answer for years. Music can serve many functions within animated cartoons, several of which apply to its more widely accepted big brother, live-action films. Music can set mood, fill in "empty" sonic space, and emphasize motion. In cartoons, music also helps to enliven and yes, animate, a long sequence of drawings which, taken singularly, don't carry much life, or as a professor of mine always said, "forward motion." The modern cartoon, and especially the Hollywood cartoon from the Golden Age of Animation, relies so much on music that it is truly difficult to conceive what they might have been like without a soundtrack.

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One more role that music may play in a cartoon (and occasionally in movies as well) is that of storyteller; and what better stories to tell in a cartoon than funny ones? When you look at cartoons from the 1940s and 1950s, one of the pri-

mary roles of the music is to enhance the comedic affect of the story or gag. Thus, the composer must make it his or her business to make the music funny and, at the same time, still effective as a soundtrack. Carl Stalling was, without a doubt, the most skilled and clever composer of cartoon music



Carl Stalling.

Hollywood ever had; he not only created the scores to hundreds of Warner Bros. cartoons (from 1936 to 1958), he essentially created the sound that most fans of animated shorts know as, simply, "cartoon music." His unique style (which we'll discuss in a moment) of using songs for background music that had some nominal relation to the subject at hand became his trademark; and while it was not looked well upon at the time, people today have realized just how important and influential these soundtracks have become in our society. The presence of two compact discs of Stallings' music, *The Carl Stalling*

*Project, V. 1 & 2*, as well as several new recordings of Raymond Scott's more famous tunes (those frequently used by Stalling) should be enough evidence, yet there are other proofs, such as the smash touring company *Bugs Bunny on Broadway*, which essentially is a celebration of the unique soundtracks of the cartoons.

## Stalling's Early Years

Stalling's origins as a silent movie accompanist reveal a great deal about his character as a musician. Accompanists, more often than not, had to create spontaneous scores for films, assisted only by thematic musical catalogs. These books would have well-known material arranged for piano and indexed according to the mood or ideas with which they were most often associated. Stalling's job was more of a pastiche artist than a composer, as he had to create a musical narrative with a wide array of genres, including folk, classical, Tin Pan Alley, and big band, among others. When he went to Warner Bros., this skill came in very handy. (Let's not forget the fact that Stalling started his cartoon career with Disney, scoring two of the first three Mickey cartoons, *Plane Crazy* and *The Gallopin' Gaucho*, as well as writing Mickey's first theme song (with Disney), "Minnie's Yoo-Hoo." He then worked at Iwerks' studio for a while before going to Warner Bros.) One of the original stipulations made by the Warner Brothers



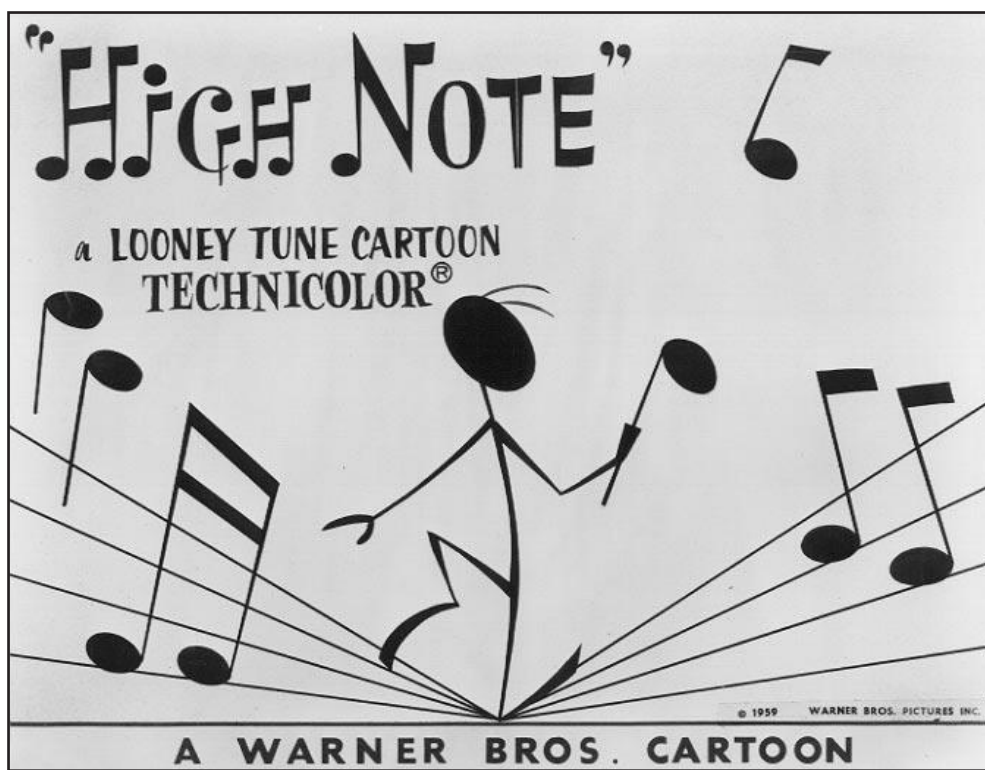


Photo courtesy of Jerry Beck, Cartoon Research Co.

to Leon Schlesinger was that each cartoon had to have some portion (the usual consensus is at least one verse and the chorus) of a Warner Bros.-owned song. The studio's catalog at this time was enormous; yet, it was still rather restricting for the writers to have to construct a story around the idea of a song. By the time Stalling got to the studio, the demand for song-based cartoons seemed to be slowing, yet Stalling immediately saw the advantage of having such an extensive catalog of music at his disposal. Thus, his musical vocabulary extended immensely, and he had a song for literally every occasion.

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### Visual-Musical Gags

One thing that I have always loved about the Warner Bros. car-

toons is some of the old, campy gags that always draw groans from my friends. They seem to think the jokes get old after a while, but I never tire of them. John Tebbel, in his *Film Comment* article, "Looney Tunester," speaks somewhat disapprovingly of one of my favorite Stalling gags. It is from the original Road Runner/Coyote cartoon, *Fast and Furryous* (1949). After having sent off for some jet-powered running shoes (from Acme™, no doubt!), the Coyote seems to be on the verge of catching the Road Runner. Their chase takes them farther down the highway, and we see via a high shot from above that they are running around a cloverleaf. What was Stalling's solution to this image, which would have meant nothing except for an appropriately chosen song? Why, "I'm Looking Over a Four Leaf Clover," of course. Stalling allows the music to tell a bit of the story, as opposed to letting the music mimic the characters' actions. I once asked Chuck Jones, the cartoon's director, about this choice of music, and he said,

"That was Carl's doing. It was kind of strange to me for him to do it, and it was okay, but I didn't think everybody knew that it was that music." Tebbel has a similar argument, agreeing with Jones that people would not always recognize the tunes that Stalling had included as intentional gags.

A particularly notorious example is in *Mutiny on the Bunny* (1950). Yosemite Sam the Pirate has lost his crew and is searching the docks for new victims/crew for his ship. Bugs happens along, and is quickly tied up and brought on board. Stallings' choice of music for this scene? A tune called "Put 'em in a Box, Tie 'em With a Ribbon, and Throw 'em in the Deep Blue Sea." With a song that so perfectly matches the scene, you really cannot blame Stalling for his selection, regardless of who gets the musical gag. This ignorance of the actual meaning or context of the original song actually works to Stalling's advantage, for while the viewer may not glean the original ironic connection between the aural and visual gags, the music becomes a gag itself if used often enough with the same type of visual gag. Thus, "A Cup of Coffee, a Sandwich, and You", a love song that has little to do with food other than its title, and which Stalling used as his number-one song for food scenes (just picture Sylvester putting Tweety between two slices of bread), actually becomes associated with eating in the Warner Bros. cartoons. Entirely new generations of cartoon watchers are exposed to music from Tin Pan Alley and other genres and learn to appreciate it, albeit for a completely different reason.

Some of Stalling's more subtle jokes are actually some of his funniest. The one that immediately comes to mind is in the Jones classic *Mouse Wreckers* (1952), in



which the two mice, Hubie and Bertie are trying to rid the perfectly nice house in which they want to live of Claude Cat. Their approach is simple enough: they torment him while he sleeps, and then escape up the fireplace, so that he never actually sees who is torturing him. After a particularly harrowing episode (having his tail tied to a rock, which is thrown off the chimney, dragging him all over and around the house), Claude decides to get some professional help. The next scene opens with him reading a book, *Psychology of Dreams* by S. Freud. On closer inspection, we notice he is reading the section on nightmares, which tells him he should just say it was a dream and go back to sleep. With a contented look on his face, Claude curls up and goes back to sleep. The background music throughout this scene has been a very peaceful, lullaby-like tune. In actuality, the tune we have been hearing is "Sweet Dreams, Sweetheart," yet another Warner Bros. owned melody. Stalling once again has the last laugh, and I cannot help but wonder if he knew he would be one of the only people actually getting his jokes.

Stalling and the directors he worked with did not, by any means, limit themselves to inside jokes. Some of the most memorable cartoons ever made happen to be about music, such as *What's Opera, Doc?*, *The Rabbit of Seville*, *One Froggy Evening*, and *Rhapsody Rabbit*. In this situation, the director and writers work directly with the music to try and bring out its inherent (and perhaps latent) comedic points. One example of this should suffice. In *The Rabbit of Seville* (1950), Bugs and Elmer slug it out

on the opera stage during the overture to Rossini's *Barber of Seville*. Once Bugs gets Elmer in the barber chair, however, he is in control, giving Elmer a memorable head message (and fertilizing) during the middle section of the overture. I am still not sure which is more favored, this or the "Kill the Wabbit" scene in *What's Opera, Doc?* (1957); yet,

many of which contained humorous, and often ridiculous performance instructions, such as "bury the sound in the ground" and "He also loves his pen holder, his green sleeves, and his Chinese cap."

Composers do not only paint pictures and evoke moods within their music, for they can also tell stories of great depth and detail. Carl

Stalling almost single-handedly brought about a new form of music that did not exist before 1928. Having established the musical conventions for cartoons, Stalling basically had an influence on every cartoon composer since his run at Warner Bros. He was also a master at telling a story through music, with gestures and nuances so clear, that there is never any doubt as to his intentions. If you don't believe me, go turn on your television and watch some Looney Tunes.

Turn up the volume and listen while doing something else (exploring the net, perhaps.) I guarantee you will know exactly what is happening, and to whom. This was the comedic skill of Carl Stalling.

\* "Music and the Animated Cartoon," unpublished lecture, UCLA, 1944.

*Daniel Goldmark is a musicologist who spends his time watching cartoons and talking about medieval music. He currently works in the bowels of Spümcø, where he tries to keep the library and archives in order, as well as continuing to investigate the role of music in animated cartoons.*

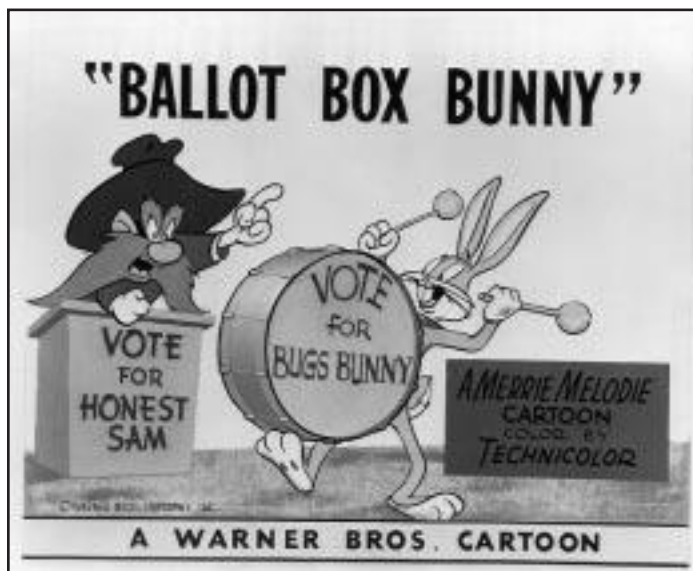


Photo courtesy of Jerry Beck, Cartoon Research Co.

when I talk to people about cartoon music, one of these two scenes inevitably comes up.

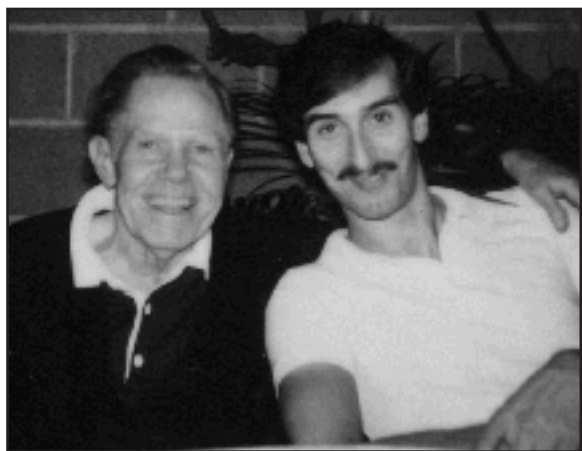
**Carl Stalling almost single-handedly brought about a new form of music that did not exist before 1928.**

### Tunesters' Looney-ness

Never let it be said that composers don't have a sense of humor. Haydn is famous for being the original musical "jokester," a reputation he gained by doing highly unexpected things in his music. Mozart wrote a piece called "Ein musikalischer Spaß," which translates roughly into "a musical joke." Later on, as Chuck Jones points out, the French composer Erik Satie became known for his collection of piano pieces,

# Voice Acting 101

by Joe Bevilacqua



Joe Bevilacqua (right), with mentor Daws Butler.

So you want to be a voice actor? Looks easy, right? Getting paid to act silly is actually very serious and difficult work. I've been a voice actor since the age of 12, worked in New York radio theater from age 22, studied voice acting with the great Daws Butler for 12 years, and I'm here to tell you some of what you need to know. To assist me, I have solicited the comments of some of my talented colleagues: Joe Alaskey, Bob Bergen, Greg Burson, Corey Burton, Nancy Cartwright, June Foray, Lee Richard Harris, David Kaye, Stephanie Morganstern, and Phil Proctor.

## Real Acting

Most of the actors quoted in this article also trained with Daws Butler, and they all learned from him first and foremost that voice acting is *real* acting, not just "doing funny voices." This is very important to keep in mind. Characters should be

real, no matter how cartoony the style is. In my radio cartoon series, for example, *Willoughby and the Professor*, I played all the roles, sometimes a dozen or more per show—from a one year-old baby named Bub and a 12 year-old boy named Willoughby, to the 60 year old Professor. None of these characters were just "voices"; they were flesh and blood people, fully realized in the script, in my head, and in the final performance.

Bob Bergen, the present day voice of Porky Pig, comments that, "The call that I get most often is, 'I want to work in cartoons but I'm not an actor,' or 'I don't want to be an actor.' A person with this perspective will never work. In this business, they could care less if you can do great voices. It's the acting that gets the job, it is definitely a skill and a craft that takes time to cultivate," he adds.

David Kaye, the voice of Megatron, has similar sentiments. He says, "The first thing you've got to do if you want to get into cartoons or animation or voice work is take some acting classes." Study the classics, because that is where everything comes from." Kaye recalls that, "I didn't start getting a lot of animation [work] until I started doing theater. I went to the four-year program at the American Academy of Dramatic Arts in Los Angeles. It wasn't until then that I could really go

into an audition and create a character."

## Getting Started

Recalling his start in voice-overs, Bob Bergen states that, "I wanted to be Porky Pig since I was about five years old. That's what I told my parents I wanted to be when I grew up. I called Hanna-Barbera and I said, 'How do I do it?' At that time, they didn't hire kids, like they do now. Hanna-Barbera sent me to Bob Lloyd, who's got a company called The Voice Casters, one of the biggest voice casting companies in Los Angeles. Bob referred me to teachers, and I studied with everyone."

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**"In this business, they could care less if you can do great voices. It's the acting that gets the job."**

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Nancy Cartwright is one of Daws Butler's most talented and successful students. She plays Bart Simpson on *The Simpsons*, and many other roles in cartoons, as well as on stage and on camera; these range from *The Snorks* and *Cheers* in the 1980s to recent TV movies and a one-woman stage show, *In Search of Fellini*. "My training," says Nancy, "started when I was a kid and I performed in theater. I got my confidence, and recognized an ability I had to make people laugh. I was learning by doing it." Anyone who thinks cartoon voice actors can't act, should see Nancy in her



superb one-woman show.

## Practice Makes Perfect

Veteran actor, writer and producer, Phil Proctor recalls the transition from stage to voice overs, in his case from *Firesign Theater* to *Rugrats*. "I had to learn how to accommodate my own eccentric skills to the rather restricted demand of a particular vision, or often lack of vision, in order to create whatever it was that the client ultimately wanted to hear."

Joe Alaskey, one of several actors who now voices many of the Warner Bros. characters, recalls one of his early lessons, when "Friz Freleng scouted me from my stand-up act in the late 70s. He critiqued my work over the phone, telling me to keep working at it, and to prepare for the future. I started saturating myself in Warner Bros. cartoons, listening like never before, practicing every day to improve their unique sounds and the myriad of nuances in personality. I'm still at it today."

## Agents & Demos

To get work as a voice actor, you must have an agent. Casting directors will not even consider you if you are not represented. (In the US, you can get a list of agent from AFTRA and SAG, the two actors' unions.) Equally important is that you really should live where the jobs are; in North America, this means Los Angeles, where most of the cartoon voice work is cast and recorded. Some actors such as David Kaye and Stephanie Morganstern are based in Canada, but they are exceptions. No one will hire you if you live in New Jersey or

Texas, no matter how talented you are. When a casting call comes, you need to be there, sometimes within the hour.

In order to get a good agent, you need a great demo tape. Bob Bergen feels, "As far as the demo tape process goes, I don't believe in telling a story. Each segment should sound like it's a clip from a cartoon, where your character is involved and doing some kind of action. You should never repeat a voice on your demo tape. Each clip should have a totally different scene; perhaps

listen to that day."

## How To Audition

Auditioning is perhaps the most difficult part of an actor's life. You will be rejected most of the time, and will need to get used to this. You should learn to enjoy the process, because you will be auditioning much more than you will be working. There are a few ways to make this experience a fruitful one.

David Kaye points out the importance of showing your unique skills.

"When I went in to audition for the Megatron voice," he notes, "I had just finished a Shakespeare workshop, and I pulled from some of what I had been studying. I learned the Laban method, and used it a lot when I auditioned for cartoons. It is based on different 'weights' you give a line reading. For example, instead of screaming, 'Don't ever do that to me again!', you can use a light weight, and softly, but powerfully say the line, which is more menacing than just outright shouting."

"I do full-bodied performances," Joe Alaskey says, "with expressions to match, just like Mel [Blanc]. I'm not just concentrating on my voice, though that's

where the performance is concentrated; I try to become a cartoon—body, soul, mind and voice (not always in that order)—and then make my selections for the readings, of which there is usually only one 'right' one."

June Foray, best known as the voices of Rocky the Flying Squirrel and Granny in the *Sylvester & Tweety* cartoons, feels that you



David Kaye with the characters he voices.

one is jet fighter pilot, another a nerdy kid trying to ask a girl out, but scenes that contrast. You want to leave the listener asking for more. The average length of a demo tape is two-and-a-half minutes. I recommend one-and-a-half, because you are asking someone to take one-and-a-half minutes of their life for your life. And chances are you are one of 20 or 30 tapes they have to





Nancy Cartwright.

must always observe your surroundings, and draw from what you see and hear in your life when auditioning. "When I was working for Chuck [Jones] on *The Curiosity Shop*, I was the aardvark, and that was easy. For the giraffe, I did a very haughty type woman, and then came the elephant; I thought, 'What can I do for the elephant that would be almost incongruous and yet acceptable?' Well, my husband and I were at a party, and there was a very heavysset lady chatting, and her voice was just a tiny, sweet little voice with very high tones. I listened to her and thought, 'That is the elephant!' It was a contradiction in terms, but the voice was just perfect."

"When I landed the part of Bart Simpson," explains Nancy Cartwright, "I wasn't even called in for that part. I was originally called in for Lisa, but I couldn't get a hook on her. 'I can't do her,' I said. But I had taken the time out in the lobby to look at Bart's audition and I said, 'Aha, I can do that!' I only gave them one voice, one concept, and I was hired on the spot."

## Developing A Voice

Voice actors today are faced with a number of stumbling blocks to creating truly original character voices. The studios want the familiar, not the new. Most of the great voices actors, such as Mel Blanc, Daws Butler, and Paul Frees are gone now, and the studios need sound-alikes to keep their cartoon franchises going.

Joe Alaskey explains that, "Revivifying the classic Warner Bros. voices is tremendous fun, but it isn't easy. The responsibility of doing all the voices for *Marvin The Martian in the Third Dimension* was a white-knuckler, the sessions were ongoing for over a year (but worth it!). But doing a more or less original voice such as Stinkie on *Casper* is no less intense an experience."

Greg Burson, who voices many classic characters such as Yogi the Bear and Bugs Bunny, studies those who did the original voices and how they spoke normally. "People leave road maps," he says. "It depends on the configuration in the voice box. Yogi came pretty quickly to me. I do the early Yogi, because that's the one I grew up with and love. Bugs is much harder. To get Bugs right took me a year. I do the Bugs of the 1950s, as the people at Warner Bros. felt that that was when Mel was in his prime."

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**No one will hire you if you live in New Jersey or Texas, no matter how talented you are.**

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## Not Just a Voice

When creating original character voices, it is important to put yourself into it entirely. The physical aspects of a character are as important as the voice. When I perform my characters for my *Willoughby*

and the Professor radio cartoon show, I don't just stand still in front of the microphone and speak. I put my full body into the performance just as I would on stage. People who watch me perform find it as enjoyable as hearing the finished recording. For example, I flail my arms a lot when speaking since I find that this movement gives my performance an extra "hmmph". For naïve 12-year old Willoughby, I raise my eyebrows up, open my eye as wide as I can and stand very straight. This gives me a brighter young alert sound for Willoughby. My Professor character has very large jowls but I have a thin face with no jowls, so to get a "hollow" jowl sound for him I hold the sides of my face with my thumb and forefinger and pull my cheeks out as far as I can and hold them there every-time I speak as the Professor. All good voice actors work from the physical.

"I found that when I did the voice of Witch Hazel," says June Foray, "that I would come home with a crick in my neck, because I was bending over to play the character."

"I had an innate talent and I practiced it," explains Nancy Cartwright. "I found ways to become different characters with just the subtle change of a lift of an eyebrow or the curl of your lip; those nuances can affect your voice and help mold and shape a character."

June Foray notes that, "We all have greed; we have anger; we have charity; we love; we have all sorts of emotions. Being an actor, you have to capture your own feelings, and with your proclivities for voice-changing, you can insert that wonderful human quality that you have into that character with that particular voice that you're using."



Joe Alaskey.

## The Recording Session

There are many types of recording sessions. Sometimes, every character is recorded separately, then edited and mixed together later by a sound engineer. This can be a very difficult way to perform, as the actor does not have the opportunity to hear how the other actors say their lines and respond naturally. Most of Mel Blanc's work on the Warner Bros. cartoons was done this way.

**"I found ways to become different characters with just the subtle change of a lift of an eyebrow or the curl of your lip; those nuances can affect your voice and help mold and shape a character."**

Another type of recording session is done by dubbing the voices during post-production, when the animation is already completed. This is perhaps the most difficult of all for an actor. Most cartoons imported from Japan are recorded this way for the English market. Stephanie Morganstern, who plays Sailor Venus on *Sailor Moon*, is an expert

at this type of work.

"We use the rhythmo-band technique," she explains, "which allows for a lot of precision in dubbing, especially when you're doing live action and need to match realistic lip flaps. The words you have to speak are written by hand on a transparent strip (of something like acetate) which is rolled, fast-forwarded or rewound in synch with the playing, fast-forwarding or rewinding of the videotape, and projected on a long horizontal screen above the video monitor. When the videotape is played, you can watch the images on the monitor, but your focus is on the screen above it where the words are projected, flying across from right to left at precisely the speed at which they have to be spoken. You voice each sound, gasp, scream or breath as it hits the 'speak' line to the far left of the screen. This is why the words have to be handwritten: if the character speaks fast, they are written scrunched up so they take less time to say; and if you have to stretch a sound like 'Sco-o-o-out Po-o-o- w-e-e-r!', it's written elongated so that it takes as much time to say it as it does to travel across the screen. It's very confining, as it takes one of the most important parts of expression, timing, out of your control altogether."

The best recording sessions usually are the ones in which all the actors are in the same room performing together as if it were a radio play. All of Jay Ward's cartoons, such as *Rocky and Bullwinkle*, were done this way. Mark Evanier, who wrote and voice-directed *Garfield*, also works this way. I remember sitting in on many recording sessions of *The Jetsons*, when Daws Butler, Penny Singleton, Mel Blanc, Howard Morris, and the whole cast sat in a circle and worked off each other.

They encouraged, prodded, and provoked one another into great performances.

Phil Proctor remembers that, "When I did *The Smurfs* at Hanna-Barbera, it was so much fun. I went into my first session there, with Daws Butler, Alan Young, Paul Winchell, and Jack Riley; Gordon Hunt was directing. They would say, 'Oh, Phil does a wonderful English accent. Let's create a part for him.' And they would massage parts for you. It was wonderful, like the old movie studio days. It was like being part of a repertory company."

## Changing Trends

One of the current trends in the American animation industry is to cast major movie stars to voice animated characters. From Robin Williams in *Aladdin*, Tom Hanks in *Toy Story*, even *Woody Allen* in the upcoming DreamWorks feature *Ants*, these stars not only demand huge salaries, they take work away from the core group of voice actors.

"A lot had changed since I was last in it," Lee Harris states. "The casting of celebrities promotes the cartoon to adults more than it does kids. A kid watching a cartoon isn't going to jump up and down and



Phil Proctor.



say, 'Oh boy! Its Danny Devito doing the voice!' I read a quote from a casting person at one of the big companies that said that the days of the Mel Blancs and the Daws Butlers are gone, and that they cast well-known celebrities because they want 'real' actors... as if Mel and Daws were not 'real' actors, which of course they were."

"The greatest actor I ever knew was Daws Butler," insists Greg Burson.

"They gravitate towards celebrities," said Corey Burton, "so that they have actors who have already developed a persona they can draw from to fill out the character, whereas a multi-voiced person is waiting for their idea to produce the particular voice. So they get somebody like Don Rickles coming in to *Toy Story*, and say, 'OK, Don, you're Mr. Potatohead,' and they are able to use his personality. Plus, they see it as a big marketing plus. That way they get little bits on *Entertainment Tonight* and other 'behind the scenes' TV shows. That's not bad, but its just insulting when they completely ignore the regular voice people."

Phil Proctor talks about the difficulties of keeping up with the ever-changing business: "I've been doing it for about 25 years now, and I have gone through all the different kinds of fads of what is 'in' and what is 'out'. Its rather difficult sometimes when you just have found a niche for yourself, and then they say they don't want that anymore."

Lee Harris states that, "My goal is to have an original character on a TV series. Our generation of TV babies are making the decisions in casting, writing and directing, and we seem to have a large case of nostalgia. I'd like to be known for an original character that people would remember. I've never lost

sight of that, even though everything else in the industry has changed. The way that Daws used to describe things for animation or commercials, with somebody just



June Foray.

picking up the phone and saying, 'Hey Daws, hey Frees, hey June Foray, come over, we're doin' a cartoon.' I don't expect things to be like that again, but the 'celebrity curse', combined with 'playing it safe' with just very few established voice actors—those are the battles to be fought and we just have to keep fighting."

### Just Do It

Show business is a very tough business. Once you decide to join the ranks of unemployed actors, you must resign yourself to the possibility that you may never make it. Only those who stick it out for the long haul ever succeed. You should not set time limits on yourself. This is very stressful and restricting. I know plenty of actors who have said to me, "If I don't make it in five years I'm going back to Kansas." I say, "If thats the case, you should

have stayed in Kansas to begin with." To me, acting is a life, not a career. You either live it or you don't. If you do live it, you will be willing to pursue it for the rest of your life and enjoy every minute of it. The process of learning, growing, improving, auditioning, creating—that should be your primary focus, not becoming rich and famous.

There you have it. Study long and hard, learn to act, make a short but stunning demo tape, get an agent, audition, audition, audition, study some more, audition some more, and somewhere along the line you may just find yourself the next Bart Simpson or Yogi Bear.

So now you know the real story, not a sugarcoated, Hollywood glamour version of life as a voice actor. Still want to be one? I have the number of a good therapist.

*Joe Bevilacqua (joebev@ibm.net) is a Los Angeles-based voice actor, writer, producer, and director. His radio plays have been aired on public radio stations throughout the United States. He is currently working on a comedy Web site, featuring his original online animated cartoon, "Barnaby and Max, Radio Repairmen", which will soon appear on the Internet. His cartoon voices can be heard at the following Web site:*  
<http://www.cybergraphix-anime.com/staff/joebev>.



# An Interview With Mark Hamill

by Jacquie Kubin



Mark Hamill.

Before the present trend of star-driven animated films, the voices behind the cartoons were often nameless; and for every industry icon, like Mel Blanc, there were many other actors whose names passed by unknown, only to be briefly glimpsed during closing credits. Today, many of Hollywood's television and movie stars compete for voice work in such hip, prime-time TV series as *The Simpsons* and *Beavis and Butt-head*, as well as blockbuster theatrical films

**Unlike other actors who bring only their voice to the animation, Hamill travels with a repertoire of over 200 voices—the result of many years of hard work.**

like *The Hunchback of Notre Dame* or *Pocahontas*.

Mark Hamill is one of today's leading voice-over talents, and can be considered a modern-day pioneer in the field, having spent time and effort honing his craft, well before it became a trend. Unlike other actors who bring only their voice to the animation, Hamill travels with a repertoire of over 200 voices—the result of many years of hard work. "I have always imitated people, and I love the musical sound of the human voice," Mark explained. "When I first began doing voice-over work, I said to my wife Marilou, 'What took me so long?' I came to doing cartoons and voice-overs via Broadway, because that is where I needed to go to be able to do comedy." Mark began collecting voices as far back as 1974, when he provided the voice of Jeannie's master in the classic television series, *I Dream of Jeannie* (1973-75).

With his career as a television actor burgeoning, Mark was cast as Luke Skywalker in *Star Wars* (1977), and its two sequels—*The Empire Strikes Back* (1980) and *Return of the Jedi* (1983). As *Jedi* was opening, Mark was playing Wolfgang Amadeus Mozart in Peter Shaffer's play, *Amadeus*. His Broadway career also included a starring role as Tony Hart in *Harrigan & Hart* (1985), for which he got a Drama Desk nomination for "Best Actor in a Musical." In 1981, Mark returned to voice work for National Public Radio's pop-

ular adaptations of the *Star Wars* movies.

## Getting Into Animation

In 1987, he lent his voice talents for *Pinocchio* and *Norby the Mixed Up Robot* on TV. Hamill's voice-over star rose dramatically in 1992, when he was cast as the maniacal Joker and Ferris Boyle in *Batman: The Animated Series* (1992-95). The show was later spun off into a Sega Genesis video game, *The Adventures of Batman & Robin*, and a movie, *Batman: Mask of the Phantasm* (1993), where he reprised his role as The Joker.

"What I liked about doing the Joker," Mark said, "was his villainy. I thought, you know, I could use this laugh almost as a vocabulary. Instead of having it be one contin-



From the CD-ROM game *Wing Commander*.  
Photo courtesy of Origin Systems.

uous laugh, I could use it like color on a canvas. There could be sinister laughs, there could be joyful, gleeful, maniacal laughs, there could be malevolent and evil laughs. There are so many different colors that you can give him, so that kids will have more than one laugh to mimic on the playground. I do have to thank the people at *Batman*, because this work opened up an entire new career for me."

In 1993, Mark provided voices for such TV series as *SwatKats*, *Cowboys at Moo Mesa*, *Secret Squirrel*, *Bonkers*, *The Little Mermaid* (two episodes), and the *Flintstones* special *Hollyrock-a-Bye Baby*. While continuing to work in movies and television, Hamill entered into a new type of voice-over work, the CD-ROM game. His debut in this arena was *Gabriel Knight: Sins of the Father*, a minor release, in 1994. Mark followed this by providing voice-overs for such super-hero TV shows as *The Amazing Spider-Man* (Hobgoblin), *The Fantastic Four* (Maximus), *The Hulk* (The Gargoyle). The following year, he provided voices for *The Magic Flute* and *Phantom 2040* videos.

In late 1994, one of Mark's most ambitious and successful works following *Star Wars* and *Batman* was the *Wing Commander* CD-ROM trilogy, for which he provided the voice of Colonel Christopher Blair. *Wing Commander III* eventually became one of the top selling 'live-action' computer CD-ROM games that was fully interactive and filmed using sets generated by the computer while the actors performed in front of

'Green Screens.' *Wing Commander* proved to be so successful that the USA Network commissioned 13

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**Instead of having it be one continuous laugh, I could use it like color on a canvas. There are so many different colors that you can give [the Joker], so that kids will have more than one laugh to mimic on the playground.**

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Mark Hamill's new vigilante, *The Black Pearl*. Photo courtesy of Dark Horse Comics.

episodes of an animated series with Mark. LucasArts then called upon Mark in 1995 to do the voice of Ben, who is framed for murder in the *Full Throttle* CD-ROM game.

Hamill's voice-over career continued in 1996 when he was cast as Harris opposite Bruce Willis in *Bruno the Kid*, which he felt was a personal milestone in his career. "For

*Bruno*, I was hired as what they call a 'utility player,' which means they could rely on me to provide more than one voice—I was actually hired to play three voices. Getting to the point that I was trusted to provide more than one voice actually took me over four years of work, but I got there." Mark also revisited *The Hulk* to revive The Gargoyle in two episodes, as well as The Joker in a Gryphon Software's *The Adventures of Batman and Robin Activity Center*.

Projects Mark is currently working include working with various *Saturday Night Live* alumni Jim Belushi, Shellie Berman, Lorraine Newman, Don Novello and a large cast of others, including the likes of Peter Aykroyd, Nell Carter and Taj Mahal, for the UPNs *The Animated Blues Brothers*, where he taking on several roles. Mark also provided the voice of Threshold for the *Gen 13*, based on the ultra-popular Image comic book.

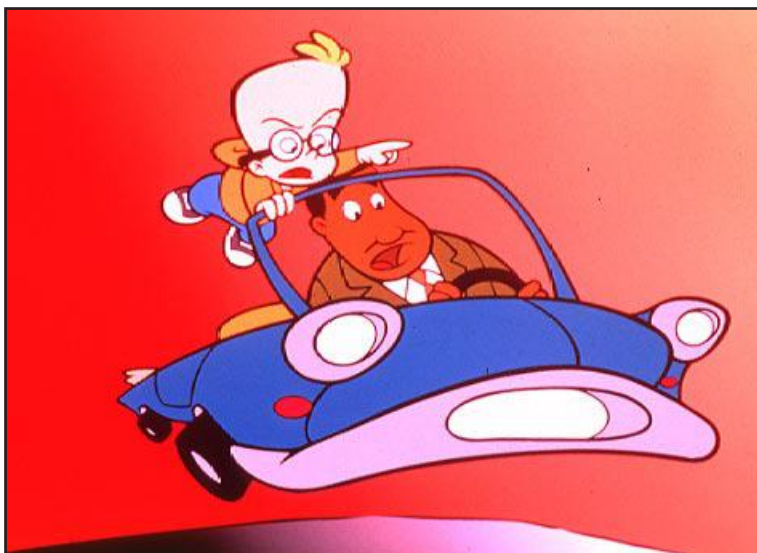
### Web Voices

His popularity in the computer world is such that he now has his own fan-created site (<http://www.markhamill.com>), and has been a guest on numerous live celebrity

chats on America Online. This past March, he provided his vocal talents to the Sci-Fi Channel's *Dominion* Web site's *Seeing Ear Theater*, reading adaptations of Franz Kafka's *The Country Doctor* and an original story, *Into the Sun*.

Also on Mark's plate is the opportunity to direct a movie, co-written with cousin Eric Johnson, about a





super-hero vigilante, *The Black Pearl*. Originally done as a screenplay, it was picked up by Dark Horse Comics, and Mark and Eric set adapted it themselves to the comic book page. Now, they have just finished reworking the comic book back into a screenplay and there is rumor of interest from several studios.

not only showed off his comedic skills, but some of his vocal prowess, doing the voices of Darth Vader/James Earl Jones and *Apocalypse Now* star Robert Duvall.

The recent rerelease of the *Star Wars* trilogy will most likely have people saying such things as, "Look how busy Mark Hamill is again, thanks to *Star Wars*"; but in fact, this

Following the rerelease of the *Star Wars* trilogy, Mark has become extremely busy, fitting in talk show appearances into an already tight schedule. On a March 15, 1997 he appeared on *Saturday Night Live*, where he

multitalented actor has been working and entertaining you and your children for years. You just didn't know it!

*Jacquie Kubin is a freelance writer who first became interested in writing about Mark Hamill in the fall of 1996 due to his release of the comic book, The Black Pearl. This is the fourth article on Mark that Jacquie has written or contributed to. Send your comments to [popart@ricochet.net](mailto:popart@ricochet.net) or visit her newspaper, The Pop Art Times, at [www.poparttimes.com](http://www.poparttimes.com).*

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# "A Screw Here, a Crank There":

## Payut Ngaokrachang and the Origins of Thai Animation

by John A. Lent

Thai animation owes part of its genesis to a "bug" that laid Payut Ngaokrachang low in 1955.

The boredom that set in while Payut was sick spurred him to animate a cartoon he had been drawing for the newspaper, *Lakmuang*. A gag cartoon, it was based on a character who roamed Bangkok, taking in the sights. In the particular gag Payut chose to animate in the film called *Het Mahatsajal*, a policeman directs traffic, swaying to the tune of music in the manner of Thai classical dancers. A woman begins to



Payut Ngaokrachang.

cross the street when the zipper (a newly introduced fashion accoutrement in Thailand) on her dress splits, diverting the policeman's attention with the result that cars pile up all around him.

A series of fortuitous circumstances guided Payut's career because of this animated skit. A news item stating that Payut did "Hollywood-like" animation caught the attention of the US embassy, which asked to see the "ten to twelve minute short." After that, the embassy gave him \$400, his name appeared in the press again (this time with the American attaché), and before the year was out, the United States Information Service hired him. He remained with the USIS for "32 years and 10 months and 18 days," painting and drawing, Payut said.

For training, the agency gave Payut a choice of spending 6 to 8 months with Disney Studios or

going to Japan. He chose Japan, where he just "looked around, as animation did not exist there at the time." Payut only made one animated film for the USIS, a 20-minute recounting of the story of "Hanunan," the white monkey in the classic *Ramayana*. The propaganda element was present in the form of the red monkey, which represented communism. He also created a short cartoon for SEATO (Southeast Asia Treaty Organization), based on the theme that unity was necessary to combat communism.

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**"I made a lot of my equipment from pieces I got from junk of World War II military surplus. I used a combat camera and adapted it. I pulled together pieces of wood, aluminum, whatever I could find."**

---

### Sud Sakorn

In 1976, separate from his job, Payut began to animate the story of one character, "Sud Sakorn," from a famous Thai literary work, *Pra Apai Manee*, written by internationally-renowned author and poet, Sudthornpu. The tale was a feast of incongruous adventures: Sud Sakorn, the son of a mermaid and a musician, fights on different occa-



Sud Sakorn.



*Sud Sakorn.*

sions, an elephant, shark, and dragon on horse, and encounters in his meanderings a king, a hermit, a yogi, a magic wand, and ghosts.

Payut's feature, called *Sud Sakorn*, was 82 minutes long and took two years to finish. It was the first Thai-produced, full-length animated film. Production was plagued with shortages of capital, personnel, and equipment. For the first 6 months, the crew was made up of 75 daytime and 25 nighttime workers, almost all students. By the second year, only 9 remained as the "others could not work without money," Payut explained. He did most of his own work at night since during the day, he was fully employed at the USIS.

Payut is perhaps proudest of how he fashioned the equipment to make *Sud Sakorn*. According to him, "I made a lot of my equipment from pieces I got from junk of World War II military surplus. I'd find a screw here, a crank there, etc. I used a combat camera and adapted it. I pulled together pieces of wood, aluminum, whatever I could find." He delights in telling about his first meeting with James Wang, presi-

dent of Wang Productions, the huge offshore animation house in Taiwan.

### **The intense and detailed work on this film seriously impaired Payut's eyesight in that he became "cataract sick."**

After Wang had finished his studies at Indiana University, he wanted to come see my studio. That was about 1980. He asked me what system I used—Japanese or American? I said, 'I don't understand.' He persisted and I said again, 'I don't understand.' Then I told him I used the Payut system, the one I had devised. Wang always admired me for this.

The intense and detailed work on this film seriously impaired Payut's eyesight in that he became "cataract sick." As he put it, "I did all the key drawings myself, even the layout and design. The

students helped with inbetweens. I was almost blind from doing that film and now I wear contacts. My right eye is long, my left is short, crooked because of all that detailed work."

### **The Biggest Problem**

In recent years, a considerable amount of Payut's time is spent in the classroom. Working on the premise that unskilled personnel is the biggest problem of animation, Payut, in a given week, is likely to have trained animators at Thai Wang and drawing and illustration students at Rajamonkala Institute, with an occasional seminar (on how to incorporate Thai literature into cartoons, the week I met him) thrown in.

Three days a week he trains animators for James Wang, for whom he also serves as advisor. Payut said he turned down two proposals to serve in that capacity and accepted the third when Wang promised him space in which to work. Already by 1993, Wang had set up 14 projects in Bangkok, 2 of which Payut headed, and had provided 3 training sessions of 14, 7, and 14 students each. He had also brought in much equipment, including 10 cameras, 2 of which were for computer animation. The



*Sud Sakorn.*



cartoons resulting from this influx of resources are for foreign clients, mainly those from the United States.

**But, it was Japanese, not American, animation which Payut sees as a threat, claiming that Thai cartoonists slavishly imitate the Japanese style.**

But, it was Japanese, not American, animation which Payut sees as a threat, claiming that Thai cartoonists slavishly imitate the Japanese style. He also pointed out that Thai children favor Japanese over American animation, adding:

"The children don't pay attention to Disney; they follow Japanese cartooning even though it is not smooth, in fact, it is very rough. They watch Japanese animation every day and they are used to it—the rapid action. Disney seems too slow for them. Even my granddaughter is this way. Disney spends lots of money to be smooth, but children prefer rougher Japanese animation. Of course, it is more violent too."

Payut made it clear he was not Thailand's first animator, that honor belonging to a blockmaker, Saney Klykuan, who preceded him by a decade. In about 1945, the Thai government, campaigning to get ordinary citizens to wear hats and farmers to wear boots, commissioned Saney to do a one-minute film on the subject. Upon Saney's death a year later, Payut decided he wanted to be an animator, but post-World War II was not an auspicious time for such a career with the shortage of supplies such as celluloid.

At age 17, Payut took his first job, painting backgrounds for play sets as he traveled up country with

theater groups. "Sometimes, I'd be put into action to sing a funny song," he recalled. About the same time, 1946-47, he enrolled in classes to become an art teacher, followed by a stint as a commissioner of block printing, where he made etchings, and a longer stay in a company where he did advertising and other work. It was while he was at that company that he contracted the "bug" that changed his life and the destiny of Thai animation.

*John A. Lent is Professor of Communication at Temple University, in Philadelphia. He is also the editor of Asian Cinema, the journal of the Asian Cinema Studies Society, which he also chairs, and managing editor of Witty World International Cartoon Magazine.*

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# The Influence of Religion on Early European Animation

by P. Pluie-Toile

The relationship between religion and animation has long been a subject which I have wanted to address and one which, despite its transcendental connotations, has been an area of representational art that defies rationalization. I am grateful to Prof. Doktor Heinrich Schlepperman for his counsel and for putting my first steps on the sacred paths of this tenebrous area of research.

## The Mystical Life

The father of Russian animation, Alexander Krolikov was deeply influenced by the metaphysical concepts of the early Orthodox Church in the Ukraine. If one studies, in particular, the icons of the Church of St. Nikolai in Kiev, it can clearly be seen that there are, underlying references to the mystical life. Krolikov based his early masterpiece *Slivnoy Bachok Isportilsa* (1912) on these dark recesses of primitive belief. *Myenya Tashnit* (1920) is a moving spiritual essay on forgiveness in which primitive anaglyphs fall to earth from the night sky. Krolikov's own life was frequently reflected in his work and the child in *Zakat* (1922) is thought

to be a reference to his brother who died in infancy. The references to suffering and joy in this sombre film were the consummation of Schiller's statement, "kurz ist der Schmerz, und ewig ist die Freude."

ΑΠΡΙΛ  
ΦΟΟΛΣ  
ΔΑΨ

Another Russian animator to be influenced by religious doctrines in his early films, and particularly Byzantine symbolism with all its allusive meaning, was Ivan

**The references to suffering and joy in this sombre film were the consummation of Schiller's statement, "kurz ist der Schmerz, und ewig ist die Freude."**

Feodorovich. His seminal work *Skuchniy* (1931) is emblematic of the "religio laici" in its nonconformism. His prophetic neorealism in *Steppe II* (1938) is overtly contemptuous of the early Christian ethic which he later abandoned.

The tragic visionary Sergei Sergeivitch renounced his secular life in 1946 to espouse Conformism and his last film before his untimely death, *Eta Syeryozna?* (1948) has all the latent imagery of the early martyrs; the inverted scaffold showing a precise relationship between spontaneity and the optimum degree of repression.

## A Dark and Gloomy Path

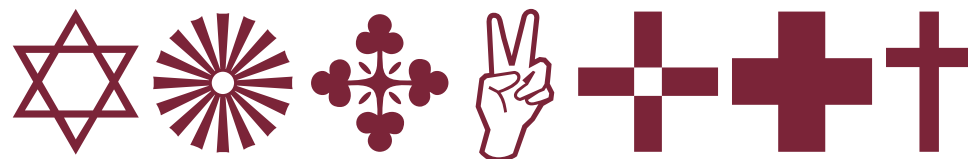
Polish animation has always walked a dark and gloomy path and perplexing dark Madonnas appear in abundance in the works of Zbigniew Wczipycz. His obscure references to the Hypostatic Union in *Lichtarze* (1951) show empirically based elements of mysticism as the shadowy figures of nuns walk hand in hand through an apocryphal landscape chanting the hymn "Ratunka! Skradziono mi Racze." Religious motifs also appear

in *Sam Spozywczy* (1956), although here they are more syncretic.

France too has its share of visionaries, Claude Le Blagueur in his short film *Lièvre* (1939) gives life to the character of Saint Jeannot Punaïses who later appeared in *Lièvre II*, which Le Blagueur made in Germany in 1967. Here Saint Jeannot struggles with the forces of evil in the shape of a hunter who attempts to seize the Holy Mohrrübe.

This feeling of *Schadenfreude* also appears in the work of the Hans Schabernack, the German abstract experimentalist, who used obscure and perplexing light shapes in *Aberglaube* (1937) to depict the fight between good and evil. In this concept, even at its most ethical, religion is nothing more than a Pantheistic comparison with Nature. In a later work, *Ein Scherz* (1939), the relationship between magic and religion again appears as a strange semianimal shapes circle the figure of a tonsured monk who has persecuted them. The Gothic fantasies of Siegfried Schnipps, who worked in Germany until 1933, are characterized by the figure of Hölzern Specht, which gives rise to the question: Does this character embody the pestilence, or is its image evoked merely to characterize him? As yet, this question remains unanswered.

The deeply moralistic approach of Krny Knyrka, the Czechoslovak master of coup d'oeil, may be misleading. The images in *Zajíc* (1935)



evoke an uneasiness and are the embodiment of pre-Christian Shamanism. *Kachni* (1936) is his definitive artistic statement and he portrays the ceaseless fight between good and evil by using the figure of Chemin-Courer, a 14th century French troubadour, who is constantly under attack by a terrifying demon, Astucieux.

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**In this concept, even at its most ethical, religion is nothing more than a Pantheistic comparison with Nature.**

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### The Archetypal Concept of Tragedy

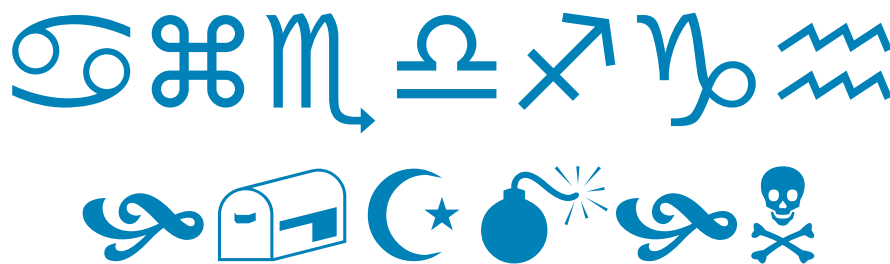
Petru Petrunescu, the Romanian animator, used Italian art of the Quattrocento in several of his films. In *Am Pierdut Rata* (1925), he uses the character of the Rata as the archetypal concept of tragedy and this chimerical representation is inspired by a spiritual iconoclasm. A later film on the life of Michel le Souris used this same concept. This highly moralistic work depicts the simple life of le Souris, his joys, his sufferings, and his devotion to his constant companion, a dog. In 1927, Petrunescu's wife, Waltraut

Diesnicht, took a copy of this film to America where she disappeared. It was rumored that she had changed her name and went to Hollywood, but this was never proved.

Unfortunately, there is no space here to mention the work of Gyula Tibor Gyulas, the great Hungarian animator, who was influenced by the primitive church hierarchies of Kecskemet, nor that of Ron Rye the abstract painter working in Britain in the early thirties, and many, many others.

I would like to thank Ron Diamond for his inspiration for this treatise and end with a quotation. As Niais Schmendrik stated in *Cahiers du Cinéma* in 1986, "Où se trouvent les poissons d'avril?" I could not agree more.

*P. Pluie-Toile is on the faculty of Film & Television, University of Balham. This article is adapted from a paper given at the biennial conference of the International Society for Semiotics in Religion at the University of Baden Unter-Wären, in 1996.*



## Event Preview:

# NATPE's Animation & Special Effects Expo

by Wendy Jackson

Just around the corner is the NATPE's first annual Animation & Special Effects Expo (ANIFEX), coming up May 8-11 at the Los Angeles Convention Center. What makes this event unique is that it is being presented by The National Association of Television Program Executives (NATPE), a nonprofit organization known best for its annual television convention. Their decision to create an animation event came from their observation of the tremendous growth in the animation industry over the past few years.

Originally a market for domestic television distribution, NATPE conventions have experienced a dramatic increase in international participation, along with exhibitions from companies involved less directly with television programming, in the animation and special effects industries. Responding to this, NATPE added an "Animation Pavilion" to the exhibition at their 1996 annual convention, and found that, while it was successful, this alone was not enough to accommodate the need for an industry-specific forum for animation. "After looking at the phenomenal reaction to the Animation Pavilion, we realized that there was a need for a conference which brings all these elements together under one roof," remarked NATPE's Bruce Johansen. So, immediately after the '96 convention, it announced plans to create ANIFEX,

and has since been very busy organizing the the four-day event.

More a business conference than a festival, ANIFEX is being designed to appeal to an industry audience, with exhibitions, a job fair, and 20 seminars focused on various topics in animation and effects. UCLA, The WGA Animation Writers Caucus, Blue Sky Studios, The Motion Picture Screen Cartoonists Union Local 839, and (yours truly) Animation World Network are among the participating organizations producing seminars, which will cover everything from new technologies to commercials, licensing, Internet broadcasting, training, marketing, and children's programming.

Concurrently, exhibitions from more than 60 major companies, such as Walt Disney Television Animation, Medialab, Apple, D'Ocon, Nickelodeon and Mainframe will be showcased in the exhibition hall, presenting products and services, as well as job opportunities. To foster the development of new talent, NATPE even plans to award scholarships to animation students for the completion of projects.

For information on the events taking shape for the Animation & Special Effects Expo, visit the NATPE's ANIFEX website at <http://natpe.org/animation&efx>, or call 1-800-NATPE-GO.

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# Cats Don't Dance

by Mark Segall



Child star Darla Dimple mocks the cats' dreams to make it big in showbusiness.

I came to *Cats Don't Dance* with few expectations, thinking only "a flick with six Randy Newman songs in it can't be *all* bad." Things got off on the wrong foot with a lifeless, laughless Foghorn Leghorn short, *Pullet Surprise* (directed by Darrel Van Citters for Chuck Jones Productions) tacked to the beginning, but took a more promising turn as the feature proper got underway. Any movie that borrows successfully from *Sunset Boulevard* and *Singin' in the Rain* in the first reel is well on its way to winning this old film buff's heart.

## Got to Dance

*Cats Don't Dance* instantly outclasses Warner Bros.' other recent animated release, that merchandising-driven labor-of-lucre, *Space Jam*. *Cats* is long on charm—a quality *Jam* lacked completely. A strong score by Steve Goldstein, with additional tunes and the usual fine lyrics from Hollywood veteran Newman make for a healthy antidote to *Jam*'s cringe-

worthy soundtrack. (This reviewer's ears are still ringing, and he continues to ponder a Workmans Comp claim against the makers of that fiasco for cruel and unusual punishment.)

Another winning aspect of this animated musical: The plot being about a song-

and-dance cat gives its makers the opportunity to create a more dance-driven show than *The Little Mermaid*, *Beauty and the Beast* or *Hunchback*. With elegant choreography supervised by the legendary Gene Kelly, it manages to out-dance recent Disney offerings. *Cats* draws from both WB animated shorts and MGM movie musicals in their late forties-to-mid-fifties heyday. The look Art Director Brian McEntee has created is refreshingly non-Disney. The stylish Art Deco backgrounds draw on MGM traditions, both animated and live-action. Villainess Darla Dimple looks a bit like Elmer Fudd in drag; while Sawyer resembles the sort of the sophisticated feline Pepé Le Pew might pursue. (The film's best "acting" is by this female cat—subtly and expressively animated by Lenny Graves.)

## A Type-Casting System

The underlying

premise for this musical tale is similar to that found in *Who Framed Roger Rabbit*, of some Hollywood underclass—in that case Toons, in this case, animal performers. Was Toontown Coontown, the Ink & Paint Club the Cotton Club? Is any particular caste system being suggested here? More like a casting, or type-casting system. The grievance, rather than "no justice for Toons" is "no decent parts for animals"—talent goes unrecognized, careers are stalled. All because of rules like the one that says that cat-actors can only meow onscreen, they're never allowed to sing or dance.

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**The plot being about a song-and-dance cat gives its makers the opportunity to create a more dance-driven show than *The Little Mermaid*, *Beauty and the Beast* or *Hunchback*.**

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The plight of these bit players, who can't get ahead because of studio discrimination, isn't meant to be thought about too hard. It's mainly



Danny the cat.

a pretext for creating an old-fashioned boy-meets-girl, lets put on a show musical. A small-town menagerie bids goodbye to The Boy (Danny the Cat) as he boards a bus for Hollywood. In a flash, he's in the heart of town, dancing across the famous hand prints in front of Graumann's Chinese Theater. His big opening, you-can-do-anything number climaxes with some fancy footwork, inadvertently knocks The Girl (Sawyer the Cat) headfirst into a public fountain.

They're both headed for the same place—Farley Wink's talent agency, where they inevitably meet (Girl Hates Boy) and get cast together in the new Darla Dimple musical, *Little Ark Angel*. At rehearsal, Danny courts disaster by going beyond his only scripted line ("Meow," of course) and upstaging the short-tempered child star. "Max!", screams America's sweetheart at the top of her lungs, and her bodyguard (a big-knuckled, four story tall version of the Eric Von Stroheim character in *Sunset Boulevard*) instantly appears. Squeezing Danny's slender torso in his giant fist, the monster asks, "What does the Kitty-Kat say?"—"Meow," yelps Danny meekly.

Our Hero is only momentarily dejected, for he soon gets encour-



One of Danny's musical numbers.

agement from little Pudge the Penguin and giant studio mascot Wooly the Mammoth. With Pudge on percussion and Wooly on piano, Danny draws the animal extras into a big musical number in the studios back alley. As the animals get into the spirit of things, their grayness goes and they take on Technicolor (one of the film's extremely clever palette shifts.) Danny even taunts Sawyer into outdancing him, and we know Boy will (inevitably!) get Girl.

**Cats Don't Dance moves along briskly, propelled by show-stopping numbers, obvious plot devices and musical comedy clichés. In this kind of story, predictability becomes an asset. You know what's going to happen but keep watching to see precisely how the makers will contrive to bring it about.**

Vengeful, crafty Darla invites Danny up to her shocking-pink mansion. Batting her eyelashes coquettishly (savagely chomping heads off of animal crackers all the while), she promises an audition for the animals in front of studio head L.B. Mammoth. She offers free use of the Ark Angel sound stage. Danny, oblivious to her devious behavior, takes the bait. There's another clever palette shift as Darla has a luridly colored fantasy of Danny and Sawyer dancing across a hellish green landscape.

Darla arranges a flood reminiscent of Noah's to ruin the animals' big audition, humiliating them in front of L.B., who swears they'll never work in this town again. The animals turn on Danny, who almost heads back to Kokomo, but then gets a last-minute inspiration. His scheme wins the animals' a suc-



Pudge the penguin and Danny the cat.

cessful second audition. Darla's frantic attempts to ruin the animals' show only serve to improve it. In an echo of the denouement of *Singin' in the Rain*, Darla is unmasked as the animal hating little miscreant she is, sinking her career and launching those of Danny and his friends.

Like Broadway's recent Gershwin-crammed hit, *Crazy for You*, *Cats Don't Dance* moves along briskly, propelled by show-stopping numbers, obvious plot devices and musical comedy clichés. In this kind of story, predictability becomes an asset. You know what's going to happen but keep watching to see precisely how the makers will contrive to bring it about.

If someone took a time machine back to 1955 in order to route an MGM Alan Freed Unit musical through Termite Terrace, the results would look a lot like this. It's a hybrid that never would have occurred to me, but I'm glad first-time director Mark Dindal thought of it, and I hope his unit stays together — they've got a lot of class. I'm curious to see what they'll tackle next.

*Mark Segall has won awards for labor journalism and public service copywriting. He co-authored*

*How To Make Love To Your Money (Delacorte, 1982) with his wife, Margaret Tobin. He is also editor of ASIFA-East's aNYmator newsletter.*



# Software Review: Web Painter

by Guillaume Calop



In the last issue, I looked at Macromedia's *Flash*, a program that allows you to do animation for

## Features

I was not able to take a look at *WebPainter 2.0*, which is being release just as this issue is being pub-

the Web. This month, I tested out Totally Hip Software's *Web Painter*, a program with the same general purpose as *Flash*, but aimed at a different market. While *Flash* works with vector-based images and allows a considerable amount of interactivity for a rather high price; *WebPainter* allows you to easily create GIF animations, and is inexpensive, but lacks the interactivity and more professional look that *Flash* is capable of.

If you already have a program like *Photoshop*, the first question that comes in mind is, "Why would I use *WebPainter* if I have *Photoshop* and the freeware *GifBuilder*?" Well, it's basically the two programs in one, with advanced features to maintain more control over your animation, retouch your drawings without going back and forth from one program to another, export your files in many different formats, and the ability to use one of their 250 "Hip Clips"! So, if you currently lack graphic software and all you want to do is create GIF animations, *WebPainter* may be the only program you will ever need.



Working window

lished. However, I can say that the upgraded version will include new help files and tutorials, 500 sample animations, and a new users manual.

*WebPainter* has a very comprehensive set of **painting tools**, including shapes, spray can, brushes, smudging, magic wand, paint bucket, ruler, measurement, etc. There is an improved zoom feature and a new intuitive palette design (three for all the tools). Also, a "free transform" tool will be added, in which you'll be able to scale, rotate, add perspective, skew and distort

with one tool, just like in *Photoshop 4.0*.

**Animation tools:** The "onion-skinning" feature is used for checking the current frame against both the previous frame and the one following, in the same way that an animator does with his drawings on a light box. There are both static and animated layer modes, for animating an image on a static background layer. This is an easy and fast way to add, remove, duplicate, move and access a frame cel.

**Good control of Gif Animation export:** For each frame, you can control the speed and transparency. You can also wait for user input, or specify how a frame should be removed after it has been displayed (leave the current graphic, erase it or partially erase it).

**Control of the overall animation:** The program offers choices of color palette, bit depth (to control the file quality and size), choice of a color for the transparency, and frame-per-second (fps) setting. Version 2.0 will also include "GiffyView," a viewer used to preview the animation at different connection speeds (14.4, 28.8 and ISDN), which provides you with statistics to help you to decide upon the best settings for your animation.



**Import choices:** Gif, PICS, PICT, Windows Bit Map, AVI Movies, and QuickTime files can be imported into the program.

**Export choices:** Gif Animation, Gif or PICT files, Windows Bit Map, QuickTime Movies, AVI Movies, Sizzler, Java. For Gif animation, Sizzler and Java, an HTML code is provided to embed it on your page.

JPEG & PNG (Portable Network Graphics format) import and export will be added to version 2.0. Also, it will be possible to "batch open" files to import many files at the same time and "import" and "export" will be replaced simply by "open" and "save as".



#### **A Word on Sizzler.**

Sizzler is a piece of freeware from Totally Hip, distributed online and via the *WebPainter* CD-ROM. Sizzler will turn your Gif animation

into a "sprite" file that can be viewed with a plug-in. What does this add? It puts your animation into a streaming format, which allows it to be directly displayed with no download time, even with big files. At first, the animations have poor quality, but it does improve by the time it downloads. Another cool thing that Sizzler does, is allow you to embed a sound clip in your animation and make it into a button. The problem with Sizzler is that the viewer needs to have a plug-in, unless you make it into a Java file; in that case, the user needs a Java capable browser. Also, the interactivity is quite limited.

Bottom line: Its easy, its cheap, and if you're new to animating on the Web, go for it. If you're looking for advanced animation capabilities, it can be useful for certain tasks (it'll replace your *GifBuilder*), but you'll need to go to *Shockwave*.

Examples of Gif animation and Sizzler can be seen on the Totally Hip Web site at <http://www.totallyhip.com>.

*WebPainter 2.0* is available for Windows 95/NT, Macintosh and Power Macintosh. Until June 11, it is being sold at US\$49.00, then it will be priced at \$99.00. It should be available at retail, via mail order, and on-line shops. You can also get a 30 day free downloadable trial version at <http://www.totallyhip.com/>.



*Guillaume Calop is AWN's Webmaster and is Animation World Magazine's Technical Editor.*

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# Reviews in Brief

by Wendy Jackson



## CDs

### **Toon Tunes: 50 Favorite Classic Cartoon Theme Songs.**

Last month, Rhino Records released *Toon Tunes*, a long-awaited collection of classic cartoon theme songs from various TV shows. I had to have it, of course! Available on cassette and compact disc, the album features 50 songs from cartoons produced from the 1930s through the 1990s. Liner notes for the collection feature cartoon trivia, all written by children's pop culture music collector Greg Ehrbar. With a time span covering more than 50 years, the collection is sure to spark fond memories for several different generations of animation fans. Some of the lost classics include "Josie and the Pussycats," "The Bullwinkle Story," "Underdog" and "The Pink Panther." One of the songs on the album is one we are sure to be hear-

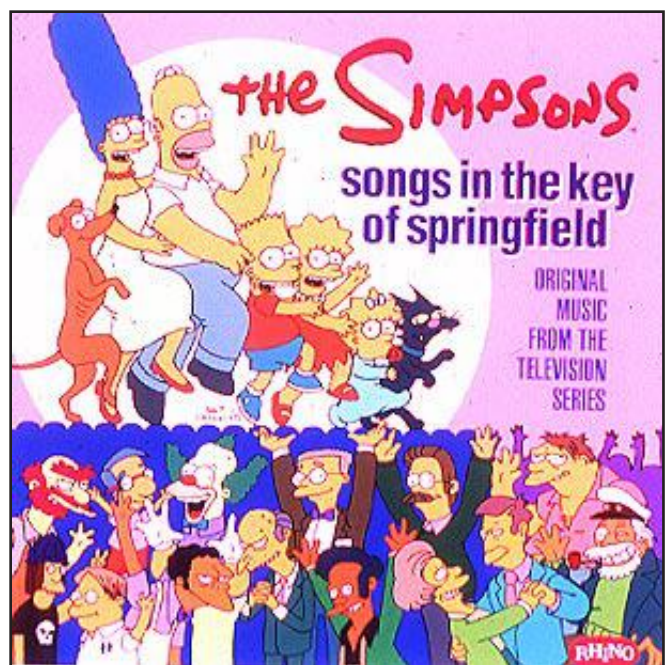
ing a lot of this summer, when Disney releases their live-action remake of the classic series (George, George,) "George of the Jungle." Don't say I didn't warn you: listening to all of these classic cartoon jingles just may instill an urge to sit down in front of the TV set with a big bowl of sugar cereal!

### **The Simpsons: Songs in the Key of Springfield.**

Fans of *The Simpsons* will be pleased to learn of the release of a compilation of original songs, scores, background music and themes from the TV series. "Songs in the Key of Springfield: Original Music From the Television Series" is a 51-track album released by Rhino Records. Musical numbers such as "The Itchy and Scratchy Theme," "Flaming Moe's," and of course the "Main Title Theme," are intercut with voice tracks from the episodes in which the songs appeared. This is helpful, as it provides context to make sense of the songs and remember the corresponding

episode. *The Simpsons* TV series, currently produced by Film Roman, is in its eighth season on Fox, and has won three Emmy Awards for Outstanding Animated Program.

Most of the music from *The Simpsons* is composed and arranged by Alf Clausen, who has been nominated for an Emmy 14 times. I asked Alf what the most striking difference between scoring music for animation versus live-action. He said, "We approach *The Simpsons* not as a cartoon, but as a drama where the characters are drawn. As such, the emotional content of the music is more closely tailored to a live action focus, rather than that of a typical cartoon style. The most striking difference between scoring this animated series and scoring live action is that, with the episodes edited so tightly because of the dialogue intensity, I as the composer don't have much





time to set up and make a musical statement of any substantial length before having to move on to the next scene." He adds a comment about the pacing of animation music, "I joke with my orchestra that I can make you feel 5 different ways in 13 seconds. As funny as that statement is, the requirements of scoring this series make that situation very close to the truth." He adds, "Another interesting thing about animation is that the sky is the limit on story ideas, so that if the writers decide that Homer has a desire to be an astronaut, there are no budget problems with sets, wardrobe, etc. to stand in the way of it happening. Therefore, the music requirements can change radically from week to week, because of the great variety of stories generated by the writing staff. It's great fun!"

*Songs In the Key of Springfield* is available retail for \$15.98 CD or \$10.98 cassette, or can be ordered through RhinoDirect at (800) 432-0020.

## Books

Bob Schmitt. **ShockWave Studio: Designing Multimedia for the Web.** O'Reilly & Associates, 1997. US\$39.95.

For anyone looking to learn how to make Shockwave animations quickly, there is a new book designed to teach just that. *Shockwave Studio: Designing Multimedia for the Web*, is the second title in O'Reilly and Associates' Web Review Studio series (the first was *GIF Animation Studio*.) The author, Bob Schmitt, is creative director for the online magazine *Web Review*, and the foreword is written by Marc Canter, founder of Macromedia and creator of the program *Director*, the multimedia program used to create Shockwave files.

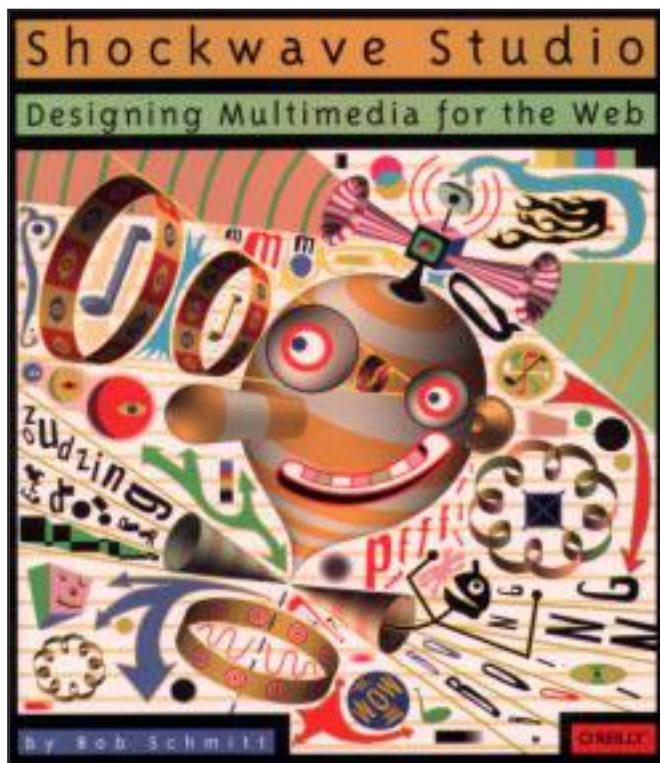
Although *Director* is a great application, it takes a lot of time to learn how to use it and its unique scripting language, "Lingo." This book offers a way around much of the detailed learning process by cutting straight to what you need to know to make short, compact animations for the Web. Much in the way that many Web designers learn HTML by borrowing source code from others' Web pages, *Shockwave Studio* encourages learning by examples. Sample Shockwave files such as animations, interactive pages, sound and even games, are explained in an easy to understand language, with step-by-step how-to instructions and techniques. The book also comes with a

CD-ROM full of examples and source code, and a save-disabled version of *Director* to get started with (keep in mind that it is essential to have a usable version of *Director* in order to create finished product.)

## Videos

**Espresso Depresso.** A new short film by Seattle-based animator David Donar presents a dark satire of today's "coffee culture." *Espresso Depresso* is a two-minute film parodying the various stereotypes of patrons in hip coffeehouses, from beatniks to yuppie baby boomers. Produced digitally with various applications on a Macintosh-based system, the film has a unique 2-D style reminiscent of 50s style comic design, with a look atypical to computer animation, proving that computers can be an excellent tool for traditional animators to produce quality films without traditional equipment. David Donar, an animator at [Headbone Interactive](#), has created several other short animated films, including *Big Fat Dumb Stupid Baby*, currently included in the Spike and Mike *Sick and Twisted Festival of Animation*.

**Pee Wee's Playhouse.** Last summer, MGM/UA Entertainment acquired the rights to the *Pee Wee's Playhouse* TV series from Herman World. They have since released an 8-volume set on home videos featuring 18 episodes. Scattered throughout the episodes are some fantastic clay animation sequences, created by the likes of Craig Bartlett and Nick Park, such as *Penny*, *The Dinosaur Family*, *Ants*, and the those unforgettable refrigerator scenes. The series also served as a showcase for classic cartoons from the 30s and 40s, presented by "The





King of Cartoons." During its' 5 years on the air, *Pee Wee's Playhouse* was awarded a whopping 22 Emmy Awards for television excellence, as well as an Ollie at the American Childrens Television Festival, several Parents Choice Awards, and the Television Critics' Association Award for Outstanding Achievement in Childrens Programming.

The Museum of Television and Radio recently presented a tribute to to the show as part of the 14th Annual William S. Paley Television Festival. The event took place at the Directors Guild of America in Hollywood, with 9 members of the original creative team gathered together for a screening and discussion: Prudence Fenton (animation producer), Ric Heitzman, George Michael McGrath, Alison Mork (puppeteer), Gary Panter, John Paragon, Paul Reubens (Pee Wee), Lynne Stewart (Miss Yvonne) and Wayne White. They discussed the origins of the show as a stage act for six years in the Groundlings Improv group, then the feature film



The creative team of *Pee Wee's Playhouse*. © Lee Salem Photography.

*Pee Wee's Big Adventure*, and ultimately the TV series, commissioned by CBS at a generous \$425,000. per episode budget. The look of the show, which was overseen by production designer Gary Panter, inspired a whole new style of kids programming, and many of the shows creators have continued on

to develop innovative new programs for Nickelodeon (*Kablam!*), Childrens Television Workshop (*Sesame Street*), and MTV(*Liquid Television*). Asked whether *Pee Wee's Playhouse* will ever go back into production, they all answered a unanimous "No." While this may discourage some fans, they can take heart in following the individual projects of the creative team, such as Paul Reubens TV show coming out in 1998, and animation producer Prudence Fenton's upcoming projects for television and the World Wide Web (stay tuned to *Animation World Magazine* for details).

*Pee Wee's Playhouse* giftset is available from MGM/UA Home Entertainment for \$99.92, or as individual 2-episode tapes for \$12.95 each.

Wendy Jackson is Associate Editor for *Animation World Magazine*.



Miss Yvonne and Pee Wee from *Pee Wee's Playhouse*.



# Desert Island Series . . .

## If a Tree Falls on a Desert Island, Does Anyone Hear It?

Compiled by Wendy Jackson

This month, we asked a few people involved in creating sound and music for animation what they would want to have with them if they were stranded on a desert island. Alf Clausen is a composer of music for films and television whose credits include *The Simpsons* (see the [review of his new CD](#) in this issue). Howie Mandel is the voice of 'Lil Howie in the *Great Adventure* CD-ROM series, and of Bobby in Film Roman's *Bobby's World* animated series. Danny Elfman is a composer whose long list of film scoring credits includes *The Nightmare Before Christmas* and *Mars Attacks!* Will Ryan has voiced characters for over 1,000 animated half hours and some of your favorite feature films; and he is currently consulting producer of Jim Henson Productions' *The Wubbilus World of Doctor Seuss*. Last but not least, Luc Hamet is a French voice-over actor whose credits include the French-language version of *Who Framed Roger Rabbit?*

### Alf Clausen

"After composing more than 4,500 music cues and songs for over 150 episodes of *The Simpsons* in the past 7 years, the last thing I would want to have with me on a desert island is an animated film! However, just maybe I could convince someone to slip the entire *Rocky & His Friends* television series into my suitcase for viewing when I finally come back to consciousness. What a great series that was! In addition, I would love to have the following with me:"

#### Films:

1. The *Star Wars* Trilogy by George Lucas
2. *E. T.* by Steven Spielberg.
3. A Woody Allen collection (for when I'm feeling depressed.)
4. An Ingmar Bergman collection (for when I'm feeling elated.)

#### Music:

1. The entire CD collection of the Thad Jones/Mel Lewis Jazz Orchestra.
2. The entire CD collection of Miles Davis and Gil Evans.
3. The entire CD collection of the Bill Evans Trio.
4. The complete orchestral works of Bartok, Brahms, Hindemith, Rachmaninoff, Prokofiev, Sibelius & Stravinsky.

"I am set! Send me off!"



Alf Clausen. Photo by Jim Hagopian.

### Danny Elfman

"In scoring animation, one tends to hit actions a little more tightly, although that's not necessarily true; I don't think I scored *Batman* any different as a live action film than if it were an animated film."

Danny Elfman's films to take to a desert island, "not necessarily in this order."

1. Animation by Andre Sidlofsky.
2. The collected works of Jan Svankmajer, volumes I and II.
3. *Vincent* by Tim Burton.
4. Tim Burton's *Nightmare Before Christmas*
5. *Mr. Happy*, a Japanese television animation series.
6. Disney's *Pinochio*.

". . . And about a zillion short, sick and twisted pieces whose names I simply can't remember."

## Will Ryan

This is an excerpt from my upcoming book *1001 Films for a Desert Island*— or—*What To Watch 'Til the Helicopters Arrive*. Listed in no particular order. Note: All films must be viewed in their original 35mm aspect ratios.

1. *Greed* by Eric Von Stroheim, the directors cut. This choice should be an obvious one to any student of film history, but personally I'm a big fan of Zasu Pitts, alone or with Thelma Todd.
2. Anything with John Bunny and Flora Finch together. This would disallow *Gertie the Trained Dinosaur* wherein Mr. Bunny appears with George "Pete the Tramp" McManus, my own grandfather Terwilliger Ryan, Hearst artist Silas McCay, and others . . . but alas, not with Miss Finch.
3. Any home movies with Thelma Todd.
4. That Vitaphone short wherein Shemp Howard beats up Jimmy Stewart. About 10 of us have seen this film since its' initial early 30s release, and I wouldn't mind seeing it again.
5. That other Vitaphone featuring Joe Frisco as one of the Reese Brothers. About seven people have seen this since it came out in '29 or '30. This is an excellent work of cinema, mirroring with uncanny and unflinching accuracy the ultimate futility of the human condition. A work of great art, and its got Billy Gilbert in it too!
6. That Toby the Pup cartoon wherein the dog-catcher impersonates Maurice Chevalier, Elmo Aardvark, Felix the Cat, "Snozzle" Durante and Mahatma Ghandi.
7. *Fred Ott's Sneeze*. I mean the original, not the re-make.
8. The film Orson Welles was making on the subject of magic. . . just because I'm in it and I've never seen it.
9. *Paramount on Parade*. I always enjoyed singing along with the title track.
10. *Follow Through*. It would be nice to have something in color on this list, and this 1930 two-strip feature is hard to top. Nancy Carroll looks ethereal. Zelma O'Neill is vibrant and, if theres a phone on this desert island, I can call up Buddy Rogers and congratulate him on starring in such a swell picture!

## Luq Hamet

"I would never feel alone on a desert island because I would bring with me all my characters. . . . The days of grand solitude, I will try to make them all talk at the same time.

"Je ne me sentirai jamais seul dans une ile deserte car j'emmenerai avec moi tous mes personnages . . . . Les jours de grande solitude, j'essaierai de les faire parler tous en même temps!"

1. *Who Framed Roger Rabbit* (*Qui veut la peau de Roger Rabbit*), by Robert Zemeckis and Richard Williams. Mon meilleur souvenir de doublage. Depuis, je ne mange plus de lapin . . . ./My fondest dubbing memory. Since then, I haven't eaten any rabbit . . . .
2. *Mary Poppins*, by Robert Stevenson. L'ancêtre de *Roger Rabbit*!!!/The precursor of *Roger Rabbit*!!!
3. *Bambi*, by Walt Disney. Pour pleurer les soirs de pleine lune . . . ./  
To cry onself to sleep by the light of the moon.
4. *The Rose*. Une si belle histoire d'amour . . . avec le public./A beautiful love story . . . with an audience.
5. *Out of Africa*. Majestueux, et animalier. . . . What music!/Majestic, wildlife . . . . What music!
6. *Les Looney Toons* (All the Looney Toons). Tous sans exception . . . . Il va me falloir une très grande valise . . . ./All of them without exception . . . . I would need to take a very big suitcase with me.
7. *The Cat Concerto* (*Tom et Jerry au concert*), by Bill Hanna and Joe Barbera. Un dessin animé qui a fait date./A landmark in animated cartoons.
8. *Le Roi et l'Oiseau* (*The King and Mr. Bird*), by Paul Grimault. Un classique francais./A French classic.
9. *The Deer Hunter* (*The Deer Hunter – Voyage au bout de l'enfer*), by Michael Cimino. Le choc de mon adolescence; cette horrible scène de la roulette russe . . . /The shock of my adolescence; the horrible Russian roulette scene . . . .
10. *Amadeus*, by Milos Forman. Je l'ai vu 15 fois; je redécouvre de nouveaux plans à chaque fois. Un chef d'oeuvre de montage en musique./I have seen it 15 times; I discover something new each time. A masterpiece of montage and music.



## Howie Mandel

"Can I just take two films and trade the other eight in for a raft?"

1. The acclaimed documentary *Nautical Navigation*.
2. *The Return to Gilligan's Island*.



Howie Mandel and Lil' Howie

## Dubbing in France

*France is the premiere country for dubbing, with a unique technique. Herin Luc Hamet provides several words on dubbing in France.*

*Only 34 years old, Luc Hamet is one of the most prolific cartoon voices in France. He has dubbed Roger Rabbit, and Buster Bunny and Plucky Duck in Steven Spielberg Presents Tiny Toon Adventures. He is also the new voice of Kermit the Frog, as well as Felix the Cat . . . he is a one-man zoo!!! He has also dubbed Tom Hulle in Amadeus and Michael J. Fox in all his films (e.g., Mars Attacks!). For 7 years he has hosted a weekly show featuring the best of Hanna-Barbera on France 2.*



Luc Hamet.

The tradition of dubbing in France goes back almost to the beginnings of talking pictures. The technique has thus evolved over time and a certain savoir-faire has developed. If, in the past, comedians who did dubbing were not well known, today many French stage, movie and television comedians lend their voices to high quality French versions.

## Le doublage en France

*La France est le premier pays du doublage, avec une technique unique au monde. Quelques mots sur le doublage par Luq Hamet.*

*A 34 ans, Luq Hamet est l'une des voix les plus "cartoon" de France. Il a doublé Roger Rabbit, Buster Bunny et Plucky Duck dans la série des Tiny Toons produite par Steven Spielberg. Il est aussi la nouvelle voix de Kermit the Frog, mais aussi celle de Felix the Cat... c'est un zoo à lui tout seul!!! Il a aussi doublé Tom Hulle dans Amadeus et Michael J. Fox dans tous ses films (Mars Attacks!). Il a présenté pendant sept ans sur France 2 un show hebdomadaire des meilleurs dessins animés de Hanna-Barbera.*

La tradition du doublage en France remonte presque aux origines du cinéma parlant. La technique a donc eu le temps d'évoluer et un savoir-faire s'est développé. Si, autrefois, les comédiens de doublage étaient un peu à part, aujourd'hui beaucoup de comédiens français de théâtre, de cinéma et de télévision prêtent leurs voix pour des ver-

All the preparation that is done before the actual synchronizing of voices are very important. The dubbing studios get the film in its original version from their foreign clients or their representative/distributor in France. From there, the dubbing process is set in motion. The film is first "marked" on an editing machine manipulated by a "detector," whose job it is to note on 35mm film all the mouth movements, phrase by phrase, aided by the original final script. This 35mm reel is then synchronized with the picture. This "détection" track is then given to an adapter who translates and conforms it to the original mouth movements providing by the original language. Then someone writes on a blank strip of clear 35mm film the French dialogue to be read by the actors. This "rhythm strip" will be shown in the studio in synch with the picture. The comedians are able to impersonate the original by hearing and looking at the film; at the time of the synchronization, their words are projected over the picture. The difficult part for the artists is to act the way the original comedian did. While he is reading the rhythm strip, he has to give the impression that he is acting, rather than just reading.

In dubbing *Who Framed Roger Rabbit*, 30 French comedians auditioned and their audition tapes were all sent to Los Angeles. It was director Bob Zemeckis and the artistic director for dubbing who together selected the voices. The recording sessions lasted 3 weeks and was supervised by someone from the original production, who the director really trusted. For important and big budget films, such supervisors are in charge of all foreign versions. They are there until the final mix for the French, Italian, Spanish, Germany, and perhaps Indian language versions of the films which they are intimately familiar with in the original version. In France, more than 80% of audiences see a foreign film in its French version. The quality of dubbing is therefore an extremely important element in a film's box office success.

—Translated from the French by Annick Tennige & Harvey Deneroff

sions françaises de qualité.

Les travaux techniques effectués avant l'enregistrement des voix ont une très grande importance. Les prestataires de service, sociétés de doublage reçoivent le film en version originale de leurs clients étrangers ou de leur représentant/distributeur en France. À partir de là, la chaîne du doublage se met en marche. Le film est tout d'abord "détecté" sur une machine de montage manipulée par un "détecteur" dont le travail consiste à noter sur bande 35 mm blanche toutes les ouvertures et fermetures de bouche, phrase par phrase, aidé du script final original. Cette bande 35 mm est synchrone avec l'image.

Cette bande détectée, appelée "détection" est alors confiée à un adaptateur qui va traduire et adapter sur les bouches le texte original dans sa langue maternelle. Puis un calligraphe appliquera sur cette bande blanche une bande 35 mm transparente et recopiera d'une belle écriture les dialogues français à destination des acteurs. Cette "bande rythme" sera projetée en studio d'enregistrement sur l'image. Les comédiens pourront ainsi s'imprégner de l'original en écoutant et en regardant le film ; lors de l'enregistrement, leur texte défilera sur l'image. Toute la difficulté pour un artiste est de jouer la comédie tout en respectant le comédien qu'il double. Tout en lisant la bande rythme, il devra donner l'impression qu'il vit la scène et devra faire transparaître ses sentiments.

Pour le doublage de *Qui veut la peau de Roger Rabbit* 30 essais de voix ont été effectués avec des comédiens français puis envoyés à Los Angeles. C'est Bob Zemeckis et la directrice artistique du doublage qui ont choisi. L'enregistrement a duré environ trois semaines avec la présence d'une superviseuse, qui avait la confiance du réalisateur. Pour les films importants et les grosses productions, les superviseurs suivent toutes les versions étrangères. Ils assistent jusqu'au mixage final à la naissance en langue française, italienne, espagnole, allemande, parfois indienne, du film qu'ils connaissent parfaitement bien en version originale. En France, plus de 80% des spectateurs voient un film étranger dans sa version française. La qualité de doublage est donc un élément extrêmement important pour mener le film au sommet du box office.



Δ Items are reprinted from the March 7, 1997 Animation Flash.

ΔΔ Items are reprinted from the March 21, 1997 Animation Flash.

**ΔΔ Varga And TVC Form New Company.** After closing shop last year, 40-year old TVC Cartoons Ltd. (see article in AWM 07/96 issue) is joining forces with Hungarian animation house VARGA Studio to form VARGA tvc Ltd. The company, to be officially launched in May 1997, will be jointly owned by TVC's John Coates and Varga's Andras Erkel. While they will continue to act as a service company for broadcasters and distributors, VARGA tvc plans to move into developing more original, in-house projects. Production plans include traditional cel-animated adaptations of children's books, as well as managing and financing young UK talent's short films, and creating opportunities for broadcasters and distributors to develop original television projects. Ken Anderson, co-owner (with Jill McGreal) of the UK company, Codename Cartoon, has been named managing director of VARGA tvc, while David Unwin has been appointed creative director.

#### ΔΔ Nelvana Increases Animation Volume.

The Canadian studio has expanded its animation production plans, with the anticipated addition of 117 half-hour episodes of original programming to their library in 1997, including several new series. Shows in production include *Pippi*



*Longstocking, Franklin, Ned's Newt, Rupert, Little Bear, Donkey Kong Country* (with Medialab), and *Sam & Max*. As is the tradition with the Toronto-based production company, many of Nelvana's new series are co-productions with European companies.

#### Δ Nickelodeon Movies Officially Opens L.A. Studio.

Although several executives have been setting up camp at Paramount for more than a month now, Nickelodeon announced just this week that it has officially opened its Los Angeles office, with the appointment of Kathrin Seitz as vice president. Seitz was formerly supervising producer for the company's Nicktoons division, overseeing production on series such as *Hey Arnold*, *Angry Beavers* and *Rugrats*. Jerry Beck, vice president of animation for Nickelodeon Movies, relocated from New York in January. He is overseeing production on the *Rugrats* movie, Nickelodeon's first animated feature, now in production by Klasky-Csupo in Hollywood.

**ΔΔ Cartoon Network Fastest Growing.** Time-Warner/Turner's Cartoon Network has been identified as the fastest-growing network in cable television by the Nielsen ratings bureau. The network, which launched in 1992, and is now the 26th most distributed cable network, added 9.4 million homes to its subscriber base between December 1996 and March 1997, bringing the total subscription base to more than 40 million homes in the US.

**Δ Cable Industry Addresses Issues.** On April 7, key executives in the cable industry will present *The American Family and Television: A National Town Meeting*, a special presentation focusing on issues about children and television, as part of the "Tune Into Kids and Family Week" initiative. Media journalist Linda Ellerbee will moderate a panel discussion featuring Time/Warner vice chairman, Ted Turner, CBS Entertainment president Leslie Moonves, producer Marcy Carsey, and Federal Communication Commission chairman Reed Hunt. The discussion is aiming to explore issues and raise questions such as whether TV reflects reality when it comes to the family. We hope to shed some light on who today's families are, what they are looking for from television, and, conversely, the decision-making process television networks go through that results in what is on the air." said Linda Ellerbee. The discussion will be taped on March 17 at the

convention of National Cable Television Association, and will air commercial-free in the US simultaneously on Animal Planet, Bravo, Cartoon Network, the Disney Channel, the Family channel, Nick at Nite's TV Land, Nickelodeon, USA Network and Sportschannel Chicago, April 7 at 6:30 pm Eastern and Pacific time.

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### **ΔΔ Disney, Katzenberg Will Go To Court.**

A November 13 trial date has been set for former Disney studio chairman Jeffrey Katzenberg's breach-of-contract suit against The Walt Disney Company. After a filing last April, and unsuccessful efforts to settle out of court, Katzenberg is suing Disney for \$250 million, which he feels he is owed in profits on animated blockbusters such as *Beauty and the Beast* and *The Lion King*, which he played an instrumental role in developing before his resignation in 1994 to form DreamWorks SKG with Steven Spielberg and David Geffen.

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**Δ Disney And Pixar Deal.** Pixar's patience and hard work has finally paid off, to the tune of a 10-year, 5 picture deal with Walt Disney Pictures, signed last week. After receiving only about 10% of the estimated \$400 million in profits on their animated feature *Toy Story*, Pixar from now on will receive 50% partnership and profit participation on all projects produced within the definitions of the pact, which includes features, videos, merchandise and interactive media. In addition, Disney has purchased 1 million shares of Pixar common stock (\$15 per share), and has an option to purchase 1.5 million more, which would result in Disney owning 5% of Pixar. Plans are in development for a *Toy*

*Story* direct-to-video sequel in 1998, but this will not be part of the 5-picture Disney deal. The current Pixar/ Disney film in production is *Bugs*, an animated feature due for a Christmas 1998 release, and not to be confused with *Ants*, currently in production at Pacific Data Images for Dreamworks.

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### **ΔΔ "Toy Story 2."**

Walt Disney Home Video has finally announced plans to create a direct-to-video sequel to Pixar's *Toy Story*. Tom Hanks and Tim Allen have signed on once again to voice the characters Woody and Buzz Lightyear. This is a separate deal than the one entered into between Disney and Pixar earlier this month. Pixar will produce the film, John Lasseter will act as executive producer, while original *Toy Story* story artist Ash Brannon will direct. The film, yet to be titled, is expected to be finished in 1998.

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### **ΔΔ New Chuck Jones Short.**

Warner Bros. distribution is featuring *Pullet Surprise*, the new animated short from Chuck Jones, which will be spliced on to every print of the feature animated film *Cats Don't Dance*. It comes as no surprise that Warners is using the Turner-produced *Cats* as a vehicle to promote their own properties, after they acquired the property in the Time/Warner and Turner merger last year. *Pullet Surprise*, which features classic Warner Bros. characters such as Foghorn Leghorn and Pete Puma, was directed by Darrell Van Citters (on loan from his Renegade Animation studio) for Chuck Jones Productions.

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**ΔΔ O'Plenty Short Film.** New York-based O'Plenty Animation Studio is currently in production on *Officer Buckle and Gloria*, a 10

minute animated short film based on the Caldecott-award winning children's book of the same name, and narrated by actor John Lithgow. Produced by Weston Woods and parent company Scholastic Productions, *Officer Buckle* will be completed in September and distributed to schools and libraries.

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### **Δ Men In Black to be Animated Show.**

Columbia Pictures' upcoming summer live-action film, "Men In Black," produced in association with Steven Spielberg's Amblin Entertainment, will also be done as an animated series by the children's division of Columbia Tristar Television. The show will ultimately air on the Kids WB network on Saturday mornings. This is the third network series from Columbia Tristar's 15-month old children's division; their other projects on include "Jumanji," "Extreme Ghostbusters" and "Project Geeker".

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### **ΔΔ Felix Goes Global.**

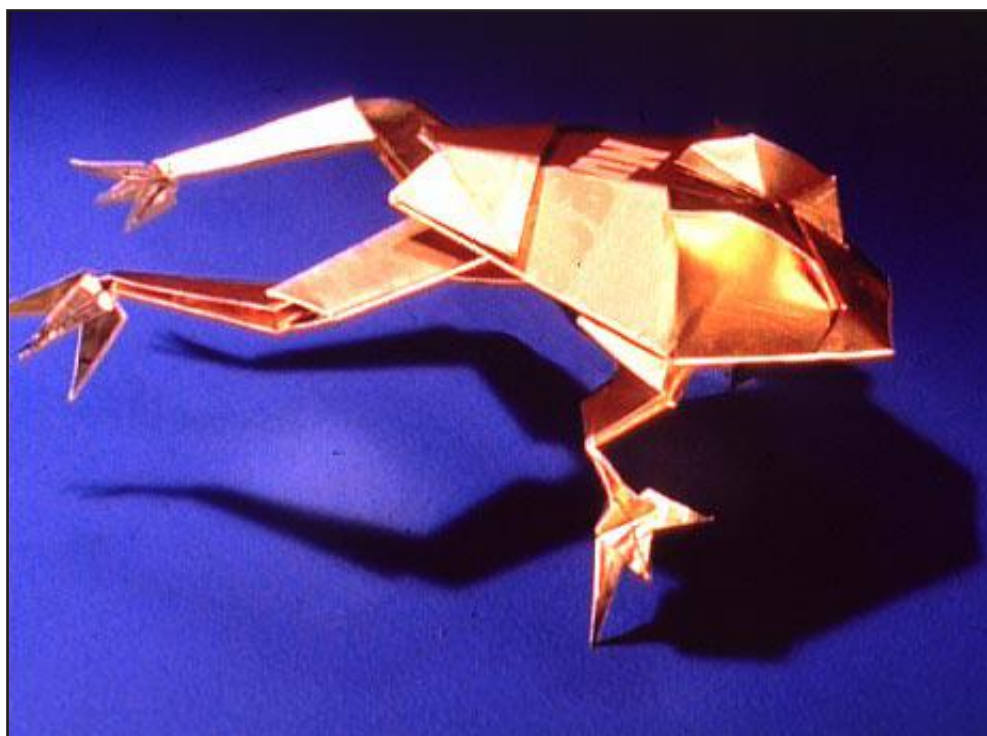
Film Roman recently announced deals with several Asian broadcasters to license *The Twisted Tales of Felix the Cat* which will bring the animated series to audiences in Japan, South Korea, Taiwan, China and the Phillipines. Elsewhere, *Felix* has already been sold to broadcasters in over 40 territories worldwide.

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### **ΔΔ Pillsbury Doughboy Goes to Russia.**

As many American companies are attempting to expand their markets into Eastern Europe and the former Soviet Union, some interesting commercials are being produced to advertise everything from laundry soap to soft drinks. Massachusetts-based director Bill Linsman recently completed a 30





Curious Pictures' origami spot for Hershey's Nuggets.

second spot for Leo Burnett and Pillsbury, presenting the animated icon "Pillsbury Doughboy" speaking in Russian, and baking "bulochki" instead of rolls.

#### ΔΔ Dovas Animates HBO ID's.

New York-based animation director Steven Dovas recently completed production on a series of station IDs for Home Box Office's (HBO) new Family Channel. The spots were produced using traditional 2-D animation techniques, with additional rendering and compositing done on a Macintosh with Adobe Photoshop and AfterEffects. Music and sound effects were created by John Schnall.

#### Δ The Curious Art of Origami.

New York's Curious Pictures has used stop motion animation and motion control to turn out two :15 spots for Ogilvy & Mather Advertising and Hershey's with the theme that, Hershey's chocolate is "One of life's little rewards." The commercials involve using origami

characters, and were directed by Steve Oakes and animated by Dave Figliola and Patrick Zung.

#### ΔΔ Olive Jar Animates Quik.

Boston-based animation studio, Olive Jar Animation recently completed animation for *Nestle Quik Mrs. MacGruder*, a 30 second commercial, with live action by

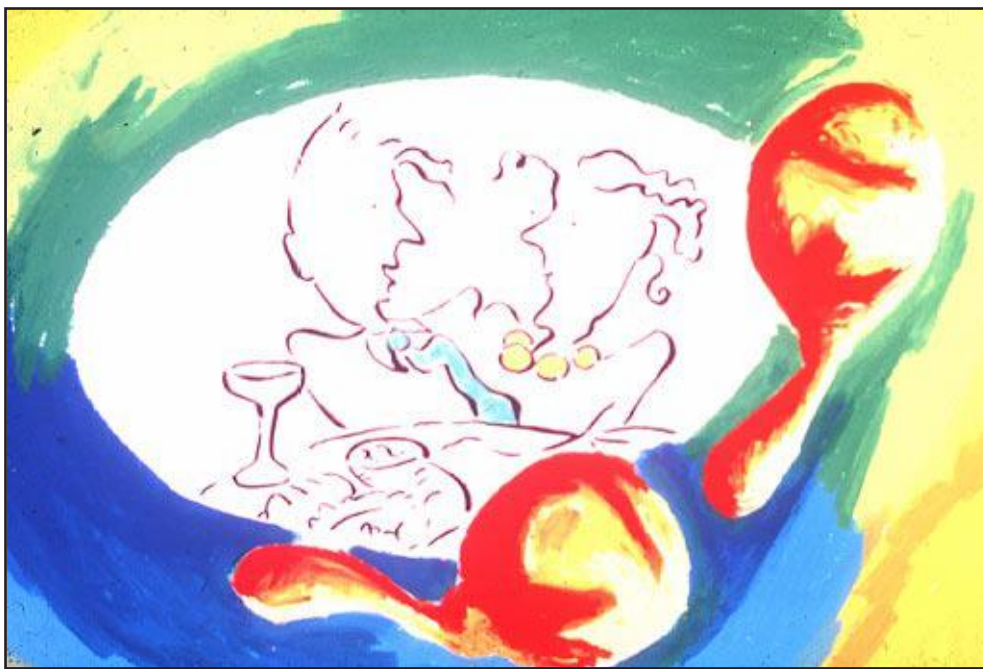


Olive Jar's spot for Nestle's Quik.

New York's Taxi Films. Daniel Sousa served as director of animation, and digital effects were created by Bill Weber at Western Images in San Francisco.

#### Δ El Torito & Applebee's Restaurants Serving Duck Soup.

Los Angeles' Duck Soup Productions recently created *Get Together*, a "line animated" :30 commercial spot for El Torito Restaurants and its agency, Cohen/Johnson Advertising. Director/Animator Maureen Selwood noted that the spot uses a "painterly" technique and was originally done in black and white, with color added later to give it a Mexican flavor. Selwood's team at Duck Soup included assistant animator Jenny Walsh and colorist Isabel Herguera. Selwood is perhaps best known in the independent animation community for teaching at California Institute of the Arts' experimental animation program, as well as for doing the animated introductory sequences for the PBS/Side-Kick Productions'



Duck Soup's El Torito spot.

*Animated Women* documentaries produced in 1994.

Duck Soup also did *Lunch Combos*, a :30 spot for Applebee's restaurants and Wyse Advertising, features a voice-over by singer Billy Vera. It also uses black lines, this time to produce a "vibrant neon look." It was directed and animated by James Murphy.

ΔΔ Many of our American readers may have already noticed the heavily aired commercials for Wal-Mart, featuring a computer-generated yellow smiley face whistling to the tune of falling prices. Well, those spots were created by none other than Duck Soup Productions, and The Front, their new media/live-action production arm.

ΔΔ **Renegade Animation** created the animation for *At the Movies*, a 30 second spot for Bozell Worldwide's client, Taco Bell. The 2-D cel animated sequences in the live-action spot feature animal characters, eating nachos at the movie theater, to promote *Star Wars* toy giveaways for the fast

food chain.

#### ΔΔ **EAI Animates Asteroids.**

Ames, Iowa-based animation studio Engineering Animation, Inc. recently created computer visualization animation sequences for the National Geographic special, *Asteroids: Deadly Impact*. Producer Eitan Weinrich commented, "Advanced animation technology helps us to visualize strange or amazing scenarios—those which

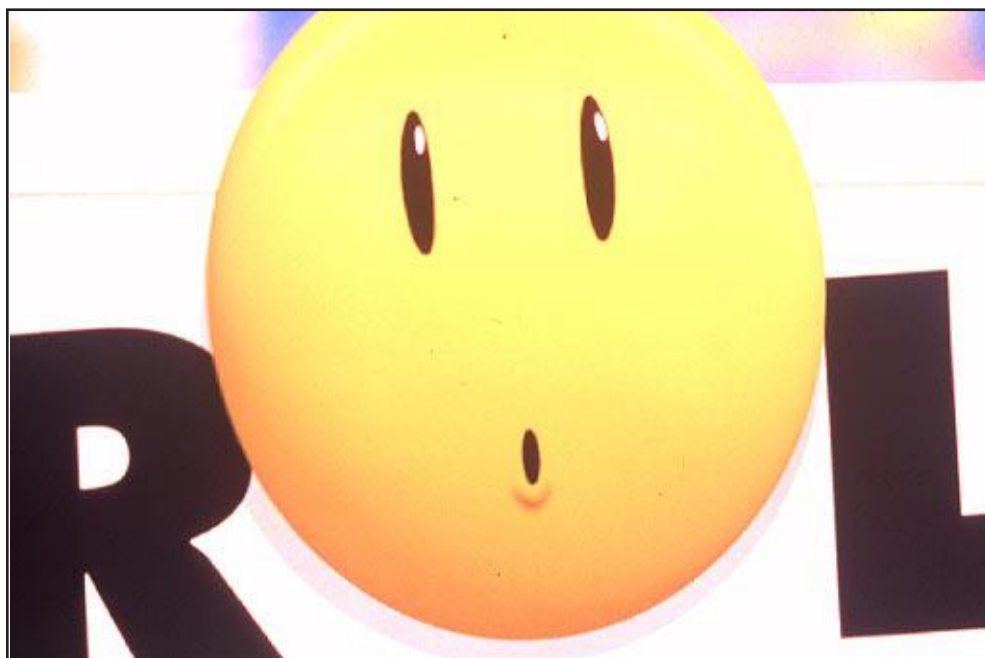
cannot be filmed or photographed—to truly understand our world and its' complexities." EAI is a leading producer of photo-realistic animation for scientific visualization, as well as interactive multimedia and 3D visualization software.

#### ΔΔ **SPI Animates Anaconda.**

Sony Pictures Imageworks' (SPI) recent work can be seen in the new feature film *Anaconda*, for which they produced 22 computer generated shots. The animation director at SPI was Eric Armstrong. This is said to be the most extensive use of direct contact between live actors and computer generated characters created for a feature film.

#### Δ **Columbia Postpones Dinotopia**

Sony Pictures Imageworks (SPI) production of *Dinotopia* has been put on turnaround by Sony's Columbia Pictures. The 3-D computer live-action/animated feature has been in development at SPI for close to a year now, with Ken Ralston supervising. High expectations for the film were deflated when it was determined that the film will take



Duck Soup's *The Front* spot Wal-Mart.



more than \$150 million to produce. This is also what happened to *Harold and the Purple Crayon*, the live-action/animated feature that Raimund Krumme was working on developing before it was also put on turnaround earlier this year by Columbia Tristar. Sources say that although Columbia Pictures wants to get into animation, the timing just may not be right for it at this time.

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**Δ Fox Puts on a Show For Anastasia.** During the recent ShoWest convention in Las Vegas, 20th Century Fox presented a Broadway-style ice show to promote Fox Feature Animation's debut feature film, *Anastasia*. The estimated \$1 million ice show was narrated by director Don Bluth, and featured world champion skaters such as Randy Gardner. There are discussions of adapting this and other future Fox animated films into other media, such as ice shows and stage plays; a path that Disney has been very successful at exploiting. While *Anastasia* is slated for a November '97 release, Fox Animation in Phoenix is already working on their second film, *Planet Ice*, and are narrowing down the choices of projects for a third feature effort. "We want to convey our enthusiasm and commitment to animated films" said Chris Meledandri, president of Fox Family Films.

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**ΔΔ Writers Guild Award Noms.** The Writers Guild of America announced nominees for outstanding achievement in writing for screen, television, radio and on-air promotion for 1996 productions. Among the nominees are several animated productions in the Children's Script category: IF/X Productions' *Peter and the Wolf*

(ABC), written by George Daugherty and Magnet Productions' *Look Who's Balking: Gullah Gullah Island* (Nickelodeon), written by Eric Weiner.

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**ΔTV Academy Presents Student Awards.** The Academy of Television Arts & Sciences has announced the winners of the 18th annual College Awards, presented by Kodak and the Walter Lantz Foundation. First place awards went to Hamid Rahmanian for his computer animated film, *The Seventh Day*, produced at Pratt Institute, and to Thor Freudenthal, for his traditional animated film, *The Tenor*, produced at the California Institute of the Arts.

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**ΔΔ Animation Seminar in Seattle.** Scarecrow Video and the Seattle Art Museum will present "Masters of Animation," the first-ever animation forum to be held in Seattle, this July 4-6, 1997 at the museum. The three-day event will present seminars in which animators will present their work and discuss stylistic approaches to animation. Confirmed presenters include The Quay Brothers, Marv Newland (International Rocketship), Henry Selick, Mark Gustafsen (Will Vinton Studios), Steven Holman (Nickelodeon), Igor Kovalyov (Klasky Csupo), Bill Plympton, David Silverman (DreamWorks), Ralph Bakshi, David Anderson, Gerald Potterton, Jim Blashfield, Rose Bond, Joan Gratz and Ruth Hayes, while additional unconfirmed invitees include Chuck Jones, Tim Hittle, Martin Rosen, Richard Condie. Tickets will be available starting June 15th through Scarecrow Video in Seattle (800) 700-8554 or

<http://www.film.com/video/scarecrow>.

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**ΔThe 1997 Capi Conference on "Japanese Popular Culture,"** presented by the Centre for Asia Pacific Initiatives of the University of Victoria, will be held April 10-12 at the University of Victoria in Victoria, B.C., Canada. The conference offers a program of presentations and events on Japanese popular music, manga & animation, television, movies, TV commercials, and leisure activities, plus themes such as popular culture and changing Japanese society, and the growing influence of Japanese pop culture outside Japan.

Guest speakers include Fred Schodt and Monkey Punch. Schodt, is an authority on manga, whose books include *Manga! Manga! The World of Japanese Comics* and *Dreamland Japan*. Monkey Punch (aka Kazuhiko Kato), is one of Japan's best-known manga artists, who was responsible for the popular Lupin series.

Conference information, including program details, accommodations and transportation info, links to the conference hotels and other event sites, and a registration form, is available on-line at: <http://web.UVic.CA/hrd/capipopcult>, or by sending email to [dyeo@uvic.ca](mailto:dyeo@uvic.ca).

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**ΔΔ Chromacolour Acquires Exclusive Animation Disc.** Animation supply company Chromacolour International (North America) has been granted exclusive European and North American distribution rights to the Korean-made plexiglass animation disc. Negotiations were completed during the recent "Team Canada" trade mission to Korea, involving

the prime minister of Canada. Chromacolour president Rita Egizii said, "This accord represents and binds the strengths of both our companies—it is an honor to have the event recognized in such a prestigious manner."

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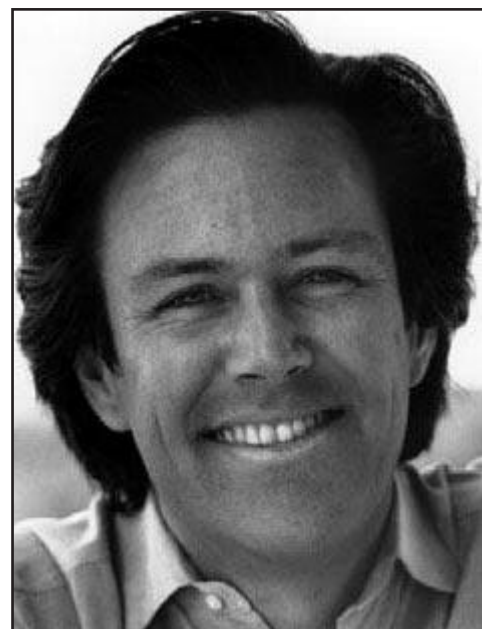
#### ΔΔ Publishing With Acclaim.

Software publisher Acclaim Entertainment's six-month old book division has entered into several publishing deals with Disney, Saban and Fox Kids Network to publish children's books based on animated and other properties. Starting in May, Acclaim's Young Readers line will release several series of low-cost monthly book series' based on properties such as Disney's *Hercules*, Saban's *Samurai Pizza Cats*, and Fox's *The Tick*, *Bobby's World* and *Life With Louie*.

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#### ΔΔ Will Vinton Studios Names Tom Turpin CEO.

The Portland, Oregon-based dimensional animation company has hired the new top executive as part of its strategy to increase its global business. Turpin will, in taking on this



Will Vinton Studios' new CEO, Tom Turpin

position, leave his post as CEO of Virgin Sound & Vision, the interactive company currently being sold by Spelling Entertainment. Will Vinton Studios is planning to expand in the realm of creating original content for film, television and multimedia programming. Currently in development are two feature film projects, one with DreamWorks and the other with Mel Gibson's ICON Productions, as well as a soon to be announced TV movie deal. David Altshul will continue acting as president, and Will Vinton will shift over to the position of chairman.

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#### ΔΔΔ Hollywood Shuffle. Shirley

**Powell** has taken on the position of vice president of media relations for the **Disney Channel**, where she will oversee all public relations activities for the network. To take on the position at Disney Channel, Powell is leaving her post as vice president of public relations for the Cartoon Network, where she has been for the past five years. Prior to the Cartoon Network, Powell was manager of press relations for Nickelodeon Studios. Of Powell as a new member of the team, Disney Channel president Anne Sweeney said "[Powell] is ideally suited for the position because of her extensive cable background and her knowledge of the kid and family programming arena..."

**Webster Colcord** has moved to California and joined **Pacific Data Images** as a senior character animator... **Jonathan Lyons** has been promoted to director of 3-D animation at **Duck Soup Productions**... **Shawn Morris** has moved from a position as staffing consultant for Sony Pictures Imageworks, over to **Columbia Tristar Television**... **Rod Henwood** has been appoint-

ed the new managing director of **Fox Kids U.K.**, the satellite cable channel launched in October under Fox Kids Worldwide, the TV program joint venture formed earlier this year between Saban Entertainment and Rupert Murdoch's News Corp. . . . **Paul Lipsky** has been brought on as senior 3-D animator at **Manhattan Transfer/Edit**, a post-production studio in New York... **Blue Sky Studios** has named **Laney Gradus** production manager for digital operations, and has also promoted **Amy Jupiter** to executive producer/vice president of production. Prior to joining Blue Sky in early 1996, Jupiter's background includes producing at Digital Domain and Disney . . . **Bob Schreck** has joined the staff of **Comic-Con International**, as a consultant to aide in the advertising, promotion and marketing of the annual comic book retailing convention in San Diego. Schreck has worked at Dark Horse Comics since 1990, and has been in the comics industry for more than 20 years. . . . **Paula Douglass** has resigned from the position of director and co-chairman of the board at **Iwerks Entertainment**. . . . Two top executives from **7th Level Entertainment** have left the company to pursue other interests: former chairman **George Grayson** (a founding partner) and CEO **David Henkel**. The positions have been filled by **Donald Schupak** and **Bob Ezrin** (former president), respectively. 7th Level has been disappointed by sales of educational game titles lately, and plans to refocus its energies back into videogame projects... **DreamWorks SKG** has signed writer-producer **Zak Penn** to an exclusive, 2-year, first look development deal. Penn has already



been involved with Dreamworks Animation projects *Ants* and *Fish Out of Water*. . . **Tim Sarnoff** will soon leave his top position as senior vice president at Warner Digital, and head over to **Sony Pictures Imageworks** in order to take on the position of top lieutenant to president Ken Ralston. Sarnoff will fill the position left by Bill Birrell, who resigned last summer to pursue independent work. . . . **Kenneth Goldstein** has been promoted to vice president and executive publisher of **Brøderbund Software's** entertainment products studio. . . . Venice, California effects studio **Digital Domain** has promoted **Ed Ulbrich** to head of all production. Ulbrich has been at Digital Domain since its founding in 1993, most recently as head of just the commercial production division.

#### Δ Interactive Industry Shuffles.

A number of recent downsizings, mergers, and acquisitions are indicating an overall slowdown in the interactive gaming industry, the result of competition in an over saturated market.

Last month, **Virgin Interactive** was offered for sale by parent company, Spelling Entertainment. While just this week, special effects studio **Digital Domain** has drastically cut staff from its interactive division, and canceled all but one of their interactive projects. This comes as somewhat of a surprise, with Digital Domain's *Barbie Fashion Designer* CD-ROM produced for Mattel, is a record bestseller. . . . California software company, **Graphix Zone**, has recently acquired both the interactive division of **Trimark Holdings, Inc.**, as well as CD-ROM developer **Inscape**. Trimark's interactive divi-

sion has been unsuccessful since its launch in 1993. Inscape was formerly a Time-Warner owned joint venture between Warner Music Group, HBO, and Nash New Media.

On the upswing, **NBC Digital** is restructuring its interactive division to accommodate expansion of their new media, interactive and Internet-based activities. And leading theme-park ride producer, **Iwerks Entertainment** has acquired **Pioneer Technology Corporation**, further expanding the company's business into productions for giant-screen exhibition.

In response to requests made by member companies such as DreamWorks, the **Association for Interactive Media** is planning to form an "entertainment council" to address the need for bridging the gap between the entertainment industry and the technology community.

#### ΔΔ Central Park Media Creates Online Content for AOL.

America Online has partnered with Binary Media Works and Central Park Media, one of the largest American distributors of Japanese Animation, to present *Japanimation Station*, a Web site for fans of anime. The site features an archive of images, sound and video clips, a database of titles, a trade show calendar, a releases calendar, chat rooms and *Anime Today*, a weekly newsletter. Now, if only the AOL users could get online . . . .

ΔΔ **MIP TV Online** The Reed Midem organization has launched a Web site to promote and support the international TV market, MIP TV. The site ([www.miptv.com](http://www.miptv.com))

contains information about the event, registration, and exhibiting companies with special limited-access pages for registered participants offering up-to-date information. This year's market is scheduled to take place April 11-16 in Cannes, France.

#### Δ Brøderbund & Colossal Bring Forth Koala Lumpur: Journey To The Edge.

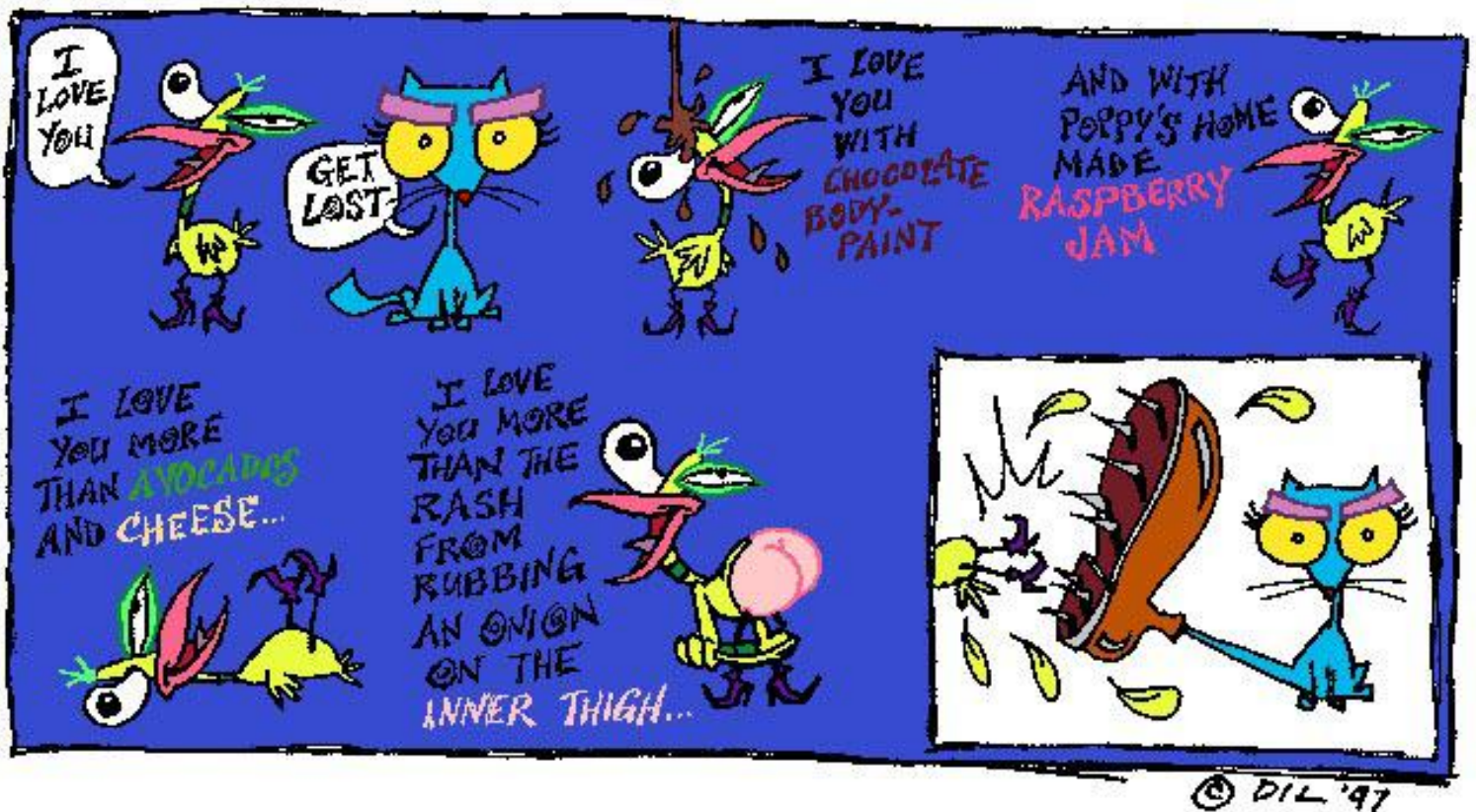
The new comic adventure computer game from Brøderbund Software, developed with (Colossal) Pictures, involves a journey by Zen master Koala Lumpur to to rectify the repercussions of a mistaken incantation to find the pieces of The Lost Scroll of Cartoon Prophecies. If unchecked, the incantation will bring about the "Comedy Apocalypse." The CD-ROM game is available is currently available in stores at a street price of about US\$39.00, and requires either Windows 95 or Windows 3.1.

Δ **Land Before Time**. Universal Home Video is partnering with Burger King and other sponsors to launch *The Land Before Time Sing Along Songs*, a 30 minute sing-along video based on *The Land Before Time* animated films. The sing along will be released with a box set of all four features released in the home video series in May. The fifth and sixth features are now in production., as well as a CD-ROM by Sound Source Interactive, *The Land Before Time Activity Center*.

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Compiled by Wendy Jackson

*Submissions of newsworthy items may be sent to [editor@awn.com](mailto:editor@awn.com)*

# AWN Comics



## The Dirdy Birdy by John R. Dilworth



# Animation World Magazine 1997 Calendar

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## May issue highlights



The May 1997 issue will focus on animated commercials. It will include profiles of two major spot houses (the high tech Blue Sky Studios and the low-tech Acme Filmworks), along with Karl Cohen's look at (Colossal) Pictures' journey in and out of bankruptcy. Also, Gene Walz provides a look back at Phillips-Gutkin-Associates, Canada's leading commercial producer during the 1950s.



On the festival front, we will review the World Animation Celebration, Cartoons on the Bay and the Hong Kong Film Festival, Fred Patten takes a look at Antonia Levi's book, Samurai From Outer Space, and much, much more.

Education & Jobs	(June)
Comic Art	(July)
Computer Animation	(August)
International Television	(September)
Licencing & Merchandising	(October)
Home Video	(November)